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Special Issue: Digital Cinema 101

In this issue we present two articles by noted experts on the topic that will shape the future of the giant-screen industry: digital cinema.

The importance of how we manage our industry's transition to digital projection over the next several years cannot be overstated. In the best-case scenario, we build a strong and growing network of theaters with new capabilities, offering experiences superior to anything film ever provided, and at lower cost. In the worst case, we end up with a disjointed jumble of incompatible and/or proprietary technical standards, image quality below our current high levels, a tarnished reputation, and shrinking audiences.

All segments of our industry must have a voice in this process, but these decisions must be made soon, before market forces impose *de facto* standards. A group of concerned individuals has begun the work, under the leadership of **John Jacobsen** of **White Oak Associates**. We urge the **Giant Screen Cinema Association** to make digital standards a top priority, and a major component of the next several industry conferences.

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Digital Projection

by Ed Lantz

Digital cinema is finally living up to its promise, with over 5,000 screens worldwide, according to **Texas Instruments**, and more being installed daily. The digital trend will eventually overtake the giant-screen film market, but that will be years from now, right?

Perhaps not. **Imax Corporation** is expected to ship three digital prototype projectors in the second quarter of 2008 and has announced several multi-theater deals in North America and Asia that will ship in the third and forth quarters of 2008, including a deal for over 100 IMAX digital screens in AMC theaters by 2010 (*see LF Examiner, January 2008*). Imax has said that its digital system will "dramatically enhance the image fidelity, light output, and contrast in both 2D and 3D." The digital revolution is upon us.

Is it really possible to exceed LF fidelity, brightness, and contrast with digital projection? Will LF film soon be rendered obsolete? Should theater owners seriously consider switching to digital, or should they wait? To address these questions, let's take a closer look at digital projection basics, with some comparisons to LF film.

Image resolution

One of the most commonly debated measures of image quality is *image resolution*. In digital projection we loosely refer to *digital pixel resolution*: the number of horizontal and vertical pixels. All digital projectors have "fixed" pixels, i.e., individual image elements that are clearly defined and non-overlapping (Fig. 1). Pixel resolu-

*(see **PROJECTION** on page 6)*

Digital Distribution

by Andrew Oran

A 90-minute 15/70 3D print weighs 680 pounds (309 kilos), occupies four transport platters, and contains over 60,000 feet (18,000 meters) of print stock. The compressed 4K digital equivalent of that print fits on a 5-pound (2-kilo), 1 terabyte portable hard drive. Image quality aside (itself a complex issue in need of careful examination and energetic debate), it's easy to see why the giant-screen industry would want to take its first steps on the road to digital exhibition.

To understand the basics of digital cinema distribution and help us relate that 70mm print to its digital equivalent, we need to examine some basic digital distribution terms and become familiar with their inevitable acronyms. Thanks largely to the prodigious efforts of the **Digital Cinema Initiative**, an advisory team that was formed by the seven major Hollywood film studios to create universal digital cinema distribution standards, the task is not quite as mind-numbing as you might think. In fact, the group's conclusions and specifications, encapsulated in the document DCI Digital Cinema Specification V1.1, (available on-line at www.dcimovies.com) could almost be considered an interesting bedside read.

*(see **DISTRIBUTION** on page 10)*

Premiering this month

3D Sun
Wild Ocean
Grand Canyon Adventure
Mummies 3D

See page 16

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Making 3D Work

by ***Bayley Silleck***

I was a highly impressionable schoolboy when the first wave of commercial 3D films came out. To that point, the death of Bambi's mother and the emergence of The Thing from a block of ice had been the most shattering moments of my life. Then came 3D.

In *Savage Splendor,* a rhinoceros crashed into the audience and Watusi warriors tried to skewer us with spears. In *House of Wax* a woman's slap shattered a murderer's mask, revealing a hideously deformed face that floated right before our eyes — and through our nightmares for years to come. I was almost relieved when Hollywood decided that 3D was yesterday's gimmick and that widescreen was the wave of the future. The 1953 CinemaScope films *Beneath the Twelve-Mile Reef* and *The Robe* gloriously expanded our cinematic horizons without invading our personal space out there in the dark.

Now, both of those innovations — 3D and big-screen — have come full circle and joined forces. As we all know, it was **IMAX** (we can't be generic here) that brought them together and created what many believe is a powerful, widespread, and permanent cinematic form.

For me, the shock of the new came with a screening of **Stephen Low**'s ***The Last Buffalo***, with its no-holds-barred, take-no-prisoners use of deeply converged stereo cinematography. As director **Ben Stassen**, a 3D groundbreaker himself, has pointed out, we are no longer looking through a window into stereo space. The window has been utterly shattered and we viewers are now inhabitants of the same space as the subjects of the film. That's okay with me — as long as Vincent Price doesn't reappear!

Director-cinematographer **Sean Phillips** asserts that "giant-screen 3D films have the potential to completely immerse viewers in visual storytelling. A 3D shot can be so palpable that sometimes the audience just won't hear narration or dialogue whose content is too far removed from what they are seeing.... However, after the first few minutes, even audiences new to 3D films are ready for a story and will start to fidget if you haven't 'hooked' them into what is going to unfold. As is true with any film, you want to tell the story with pictures, using narration sparingly to qualify and supplement what viewers are seeing."

Phillips goes on to say that "a film shouldn't 'just happen' to be in 3D any more that it should 'just happen' to be in color. It needs to be designed to take advantage of its format, but it also doesn't have to use all of its power all of the time."

For LF filmmakers, the game has changed dramatically in just a couple of years, as a large proportion of the films being produced today are 3D, while even 2D films may wind converted to 3D. So directors and cinematographers, who have always had to frame and compose shots that will work for both dome and flat-screen projection, now have a third format to be concerned with.

Director **Keith Melton** has made a number of 3D films, including ***Cirque de Soleil: Journey of Man***, but he faced an interesting challenge in making ***Mummies: Secrets of the Pharaohs*** in 2D. "In pre-production," Melton says, "producers **Don Kempf** and **Arabella Cecil** alerted me to the possibility that our film might be 'dimensionalized' if the 2D release was successful. [Cinematographer] **Reed Smoot** and I had to keep in mind the dome theaters, the flat screens, and now the possibility of 3D conversion. From a creative point of view, I needed to stage my actors, background players, and sets in a way that worked for all three 'end uses.'"

Melton describes some of the techniques he used: "First, 3D loves movement. Objects/planes moving against one another help define and accentuate 3D space. And of course a giant-screen image likes that sort of reveal as well. Second, performances were played at angles or on the move, again to maximize the 3D conversion. In one scene, for example, we staged our Rameses and his Grand Vizier walking between a series of large columns. We craned down as they moved toward us. This gave the scope/scale of the set, as well as maximized our depth cues."

Clearly, a lot of thought is being given to the creation of 3D LF imagery, and the cinematic language of 3D is still evolving. Its popularity is obvious, as the box-office returns for the latest 3D films — Hollywood DMR releases and documentaries alike — have amply demonstrated. But I'm not among those who believe that 3D is about to replace 2D altogether. As in the continuing film vs. digital debate, I'm pretty sure that both will be around, in complementary roles, for a long while yet.

I do think, however, that in all the excitement we have yet to look at the 3D giant-screen medium more analytically in terms of how content is presented to and perceived by audiences, particularly in films produced for educational institutions. More and more surveys on the educational effectiveness of 3D are being generated or planned, but few of their results are being made available to the LF industry in general. That needs to change.

Like all films funded in part by the **National Science Foundation**, ***Dinosaurs Alive!*** — a giant-screen film **David Clark** and I made last year and currently in distribution by **Giant Screen Films** — has been carefully evaluated at several stages of production. Formative and summative evaluation for *Dinosaurs Alive!* was performed by **RMC Research Corporation** of Portsmouth, NH, led by **Alice Apley**.

For the summative phase, she writes in her introduction, "The film's release in both 2D and 3D provided an opportunity for initial examination of the learning impact of different film formats. Towards this end, analysis was conducted to highlight the different responses and learning of 2D and 3D audiences,

Giant-Screen Theater Conference in Dongguan, China

In late December, about 50 people attended a four-day conference of giant-screen theaters in Dongguan, China, hosted by the **Dongguan Science and Technology Museum**. The meeting included screenings of nine completed LF films, presentations on three films in production, and discussions about topics of mutual concern.

The delegates represented some 20 Chinese giant-screen theaters, more than half of the 38 now operating or in development in the country. As it is with so many other segments of the economy, China is the world's fastest growing market for LF theaters. The majority of the 24 theaters now open in China are IMAX installations, but **Iwerks**, **MegaSystems**, and **Goto** systems are also in use. All currently planned future theaters are IMAX, many of them MPX.

The conference coincided with the second anniversary of the Dongguan museum's opening in 2006, during which time it has attracted 800,000 visitors. Its 276-seat IMAX Dome theater opened in July 2006. Dongguan is about 1,200 miles (1,900 km) south of Beijing.

This was the second meeting of giant-screen theaters in China, following a smaller meeting held at the **Shanghai Science and Technology Museum** in 2005.

Digital changes within the industry took the spotlight. According to **Ed Capelle** of **K2 Communications**, who attended, "the consensus was that digital films and theater technology would quickly replace traditional film-based content and systems. The general outlook for the large-format industry was very positive."

Other topics of discussion included strengthening collaboration among theaters and museums in China; improving communications among theaters, museums, film producers, and distributors; and educating the public in China about the giant-screen experience.

Photo by Ed Capelle

Dongguan Science and Technology Museum

Capelle, formerly with **Destination Cinema, Inc.**, spoke to theaters about theater operations, stressing the importance of programming and marketing the highest quality films, the need to maintain high technical maintenance and show quality standards, and the value of working directly with film producers and distributors. He also urged them to network with other theaters in the region and to join the **Giant Screen Cinema Association**.

The Dongguan museum's Mr. **Li Zhiming**, who organized the conference, told Capelle that he hopes to work with theaters throughout the country to plan future conferences for Chinese theaters.

Ed Capelle contributed to this report.

Films screened

Beavers	Stephen Low Company
China: The Panda Adventure	Imax Corporation
Dinosaurs Alive	Giant Screen Films
Dinosaurs: Giants of Patagonia	Sky High Entertainment
Grand Canyon: The Hidden Secrets	National Geographic
Lions: Roar of the Kalahari	National Geographic
Mystic India	Giant Screen Films
Space Elevator	Walk. Co.
Super Speedway	Stephen Low Company

Films in production

Legends of the Sky	K2 Communications
Celestial Railroad	Magic Play Entertainment
Wild Ocean	Giant Screen Films

and provide preliminary data for subsequent study of learning in different formats."

Although limited to data collection in a single site for each format (the **Museum of Science** in Boston, a 2D dome theater, and the **California Science Center** in Los Angeles, a 3D theater), the audience surveys provided some interesting, if not definitive results. While *Dinosaurs Alive!* was rated highly by both 2D and 3D viewers, it was rated even more highly by 3D viewers, who described it as "exciting" and "entertaining." Viewers in the 2D dome more frequently described the film as "visually engaging" and, in terms of the storyline, "easy to follow." "The greater selection of 'easy to follow' by 2D audiences," Dr. Apley notes, "may reflect greater distraction from narration by the visuals for 3D audiences."

When the film's story content was broken down by sequence, 2D and 3D audiences consistently ranked the appeal of each sequence in similar order, though 3D ratings were consistently higher, with statistically significant differences for dinosaur skeletons in the museum, scenery of the Flaming Cliffs in the Gobi Desert, and fighting dinosaurs, for example.

Viewers of the two formats differed in their assessment of the effectiveness of themes presented in the film. Viewers in 3D screenings found themes such as the impact of climate on preservation of dinosaur fossils and the importance of teamwork in conducting research to be more effective than did their counterparts in 2D. In contrast, 2D viewers reported greater clarity regarding the diversity of dinosaurs and the evolutionary relationships of dinosaurs to reptiles.

Intriguingly, the RMC survey found

*(see **INSIDERS** on page 13)*

Corrections

The report on LF theaters last month implied that that **C.R. Smith Theater** at the **American Airlines Museum** at Dallas-Fort Worth Airport had closed. It converted to digital in 2007, and for that reason was not included in our theater count, but it is still operating.

THE BIZ

LEGAL BRIEFS

Feinstein in dispute with Imax

Rhode Island philanthropist **Alan Shawn Feinstein** is in a dispute with **Imax Corporation** and **National Amusements** over the IMAX theater that bears his name in Providence, RI. In December Imax sold the **Feinstein IMAX Theatre**, which it had owned and operated since June 2000, to the Massachusetts-based chain. (*See The Biz, LF Examiner, February 2008.*)

In February, the *Providence Journal* reported that National Amusements had stopped honoring the free and discounted tickets that Feinstein distributes to area school children under the terms of his naming agreement with Imax. That deal, signed when the theater opened, was renewed for a second five-year term in 2005. In return for an undisclosed annual sum, Feinstein received the naming rights, 7,500 free tickets per year, and a 15% discount on 155,000 school tickets distributed through local schools.

He told the *Journal* that when the theater was sold, Imax informed him it was "terminating" his contract. "Well, it takes two to terminate a contract," he told the paper. He sent Imax a letter on Feb. 1 asking for damages, and says that any money recovered from Imax will go to the schools and the kids.

Feinstein tells *LFX* that he has since met with representatives from **National Amusements** and that although he had "nothing to report" as this issue went to press, he expected there might be news in a few weeks.

Imax Corporation and National Amusements did not reply to *LFX*'s requests for comment.

Imax wins vs. India's E-City chain

Imax Corporation has prevailed in a dispute against India's **E-City Entertainment** that was decided by a panel of the International Court of Arbitration of the International Chamber of Commerce in London. The panel decided unanimously in Imax's favor and awarded the company US$9.4 million, plus interest and costs, which Imax expects will bring the total to about $11 million.

The dispute arose from a contract Imax signed with E-City to develop at least six IMAX theaters in India. According to an Imax press release, "E-City subsequently claimed that the agreement was a non-binding term sheet, that the amount of damages that Imax was seeking for lost profits was excessive, and that Imax had failed to mitigate its damages. The panel found that the agreement was fully enforceable, that E-City had breached its obligations under that agreement, and awarded Imax all of the lost profits that it sought under the agreement."

E-City currently operates 79 conventional screens at 22 locations in India, and plans to have 1,500 screens by 2011. It is affiliated with the **Essel Group**, an Indian conglomerate with interests in television, retail, and real estate.

DEALS

MDI to supply IMAX screens

Imax Corporation has signed a long-term agreement with **Marcel Desrochers, Inc.**, a subsidiary of **Ballantyne of Omaha**, to provide "coated cinema screen sheets and structural screen frames" for IMAX theaters, both digital and film. Details of the deal were not disclosed.

Quebec-based MDI, which had previously supplied screens for IMAX theaters, was acquired by Ballantyne in October 2007. Ballantyne is a leading provider of motion picture projection, digital cinema, and specialty lighting based in Nebraska.

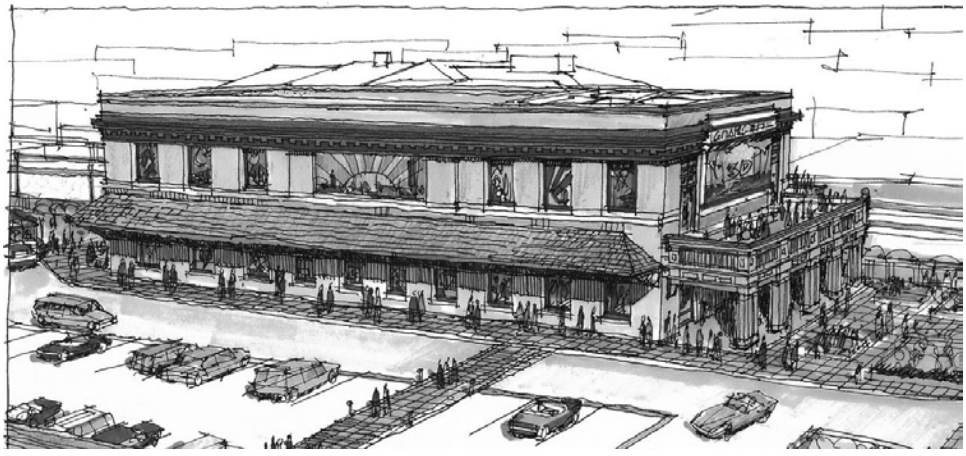
MFF building Arizona theater

MacGillivray Freeman Films, one of the most experienced producers of giant-screen films, is in the process of becoming an exhibitor as well. Working with unnamed private-sector partners, the company has presented plans to the city council of Williams, AZ, to build an "IMAX-style 3D theater" in the town, which is about 125 miles (200 kilometers) north of Phoenix and 50 miles (80 km) south of the **National Geographic Grand Canyon IMAX Theater** in Tusayan, AZ.

The plans call for a 200-seat theater with a screen about 40x70 feet (12x21 meters). Although this is the same image size and aspect ratio provided by **Imax Corporation**'s MPX and digital projectors, **Paul Fraser**, an LF industry veteran who is heading up the project for MacGillivray, tells *LFX* that a decision about which system or supplier to use will not be made before the fall of this year.

An earlier site for the theater had met with certain objections, but by moving it slightly MFF overcame those problems. The council approved the new location in its Jan. 24 meeting.

The theater, which is expected to open by summer 2009, will show a special edition of ***Grand Canyon Adventure 3D***,



Artist's rendition of MacGillivray's proposed theater in Williams, AZ.

THE BIZ

DEALS

incorporating in-theater 4D effects and additional footage shot near Williams, a town of 3,200 people.

Imax targets Europe for digital

In a Feb. 3 interview with the *Financial Times*, **Imax Corporation** co-CEO **Richard Gelfond** said that the company was in discussions with "five to ten" European cinema companies and hoped eventually to have "a couple of hundred" IMAX digital screens in Europe. He wouldn't say when he thought that target might be reached.

He told the publication, "One of the most frustrating things for me is not being bigger in Europe, because our costs are in US dollars, yet our revenues are in euros, so the economics are really compelling."

There are currently 42 IMAX theaters in 13 European countries.

Texas IMAX not sold in foreclosure

The **Metro Cinema and Indigo Grill** in Colleyville, TX, which includes an IMAX MPX theater, was put up for auction in February as part of the foreclosure process, but the $4.6 million minimum bid was not met. This means the 18-month old facility remains in the hands of the American National Bank of Texas, the lender. The building has a reported value of $8.5 million.

As reported in *Shorts* last month, the theater's owner, **MC Colleyville Realty**, filed for bankruptcy protection in November, then suddenly shut the theater in January. Local media and government officials have been unable to reach company president **Bill Baldridge** since then.

XpanD opens 3D screen in AL

XpanD Cinemas has installed a 3D digital theater at the **U.S. Space and Rocket Center** in Huntsville, AL, in time for the celebration of NASA's 50th anniversary. The 350-seat theater was unveiled at a gala event on Jan. 31 attended by Apollo 11 astronaut **Edwin "Buzz" Aldrin**. The event included a preview screening of **nWave Pictures'** ***Fly Me to the Moon***, in which Aldrin has a cameo part. The theater opened to the public on Feb. 9.

XpanD's 3D digital system uses a Christie 2K projector, a white matte screen, and NuVision active glasses. The company has installed more than 100 digital theaters worldwide; Huntsville is its first institutional location in the U.S.

The U.S. Space and Rocket Center also has a 288-seat IMAX Dome theater that opened in 1982.

Crabtree leaves Pensacola IMAX

Phil Crabtree has left the **National Naval Aviation Museum** in Pensacola, where he had been chief projectionist since its 530-seat IMAX theater opened in July 1996.

Crabtree, who holds a degree in public relations and marketing from the University of West Florida, is now working as an independent contractor for FedEx Home Delivery. He tells *LFX* that he felt that the long-term prospects for a film projectionist in his mid-thirties were not as promising as this opportunity to go into business for himself.

In a letter to friends and colleagues announcing his resignation, he said, "I will always be proud of my time in this industry and will forever know that I was part of a very small but passionate community of professionals who were dedicated to delivering a superior product that is still unmatched in quality." He added, "I especially look forward to enjoying a giant-screen movie with my kids without worrying about dust or splices!"

Falk is Dallas museum president

Terrell Falk has been named president of the **Old Red Museum of Dallas County History and Culture** in Dallas, TX. The museum, which opened last summer, celebrates the history of the city in a 125-year-old court house building that has been outfitted with state-of-the-art exhibits.

Falk comes to the museum after nearly ten years with **Cinemark USA**, where she was vice president of marketing and communication for the chain, which has 4,600 screens in more than 400 theaters, including six IMAX theaters. Before that she was VP of marketing and distribution for **JQH Film Entertainment** for three years, during **John Q. Hammonds'** brief foray into giant-screen film production and distribution. She started in the LF business at the **Houston Museum of Natural Science**, where she was director of marketing and communication from 1982 to 1995. Its **Wortham IMAX Theater** opened in 1989.

PERSONNEL

Terrell Falk in 2000.

Falk tells *LFX*, "I am so excited about returning to my not-for-profit 'roots' as the president of the Old Red Museum. Many of my former museum colleagues contacted me after the announcement. What a wonderfully warm, welcoming group of professionals! I am so happy to be home!" She can be reached at terrelf@oldred.org.

Sanderson runs sewing store

Rene Sanderson, who was assistant general manager and comptroller of the **Discovery IMAX Theater** in Myrtle Beach, SC, for twelve years until it was acquired by **Destination Cinema, Inc.**, last May (*see Shorts, LF Examiner, April 2007*), has left the LF industry to go into business for herself.

She now owns and operates Sew Many Common Threads, a quilting store and sewing machine dealership in Conway, SC. She tells *LFX* that she had been a customer of the store and decided to buy it with her husband when the previous owner moved. She adds, "I miss everyone in the large-format industry tremendously. I made some wonderful friends." She can be reached at imax1@earthlink.net.

Lantz on Digital Cinema Projection

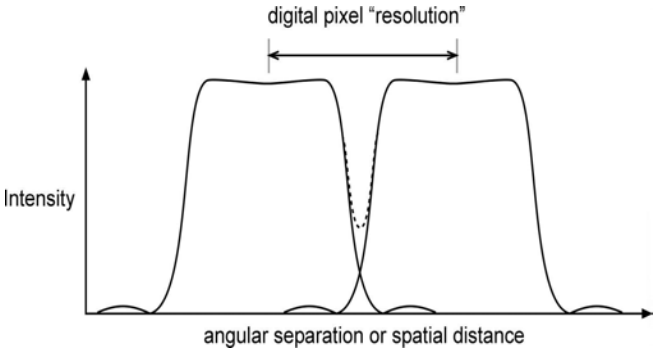


Fig 1. Digital pixel resolution.

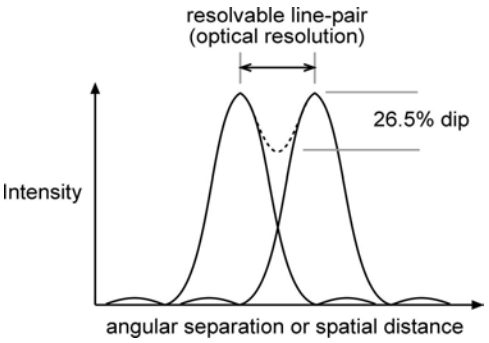


Fig 2. Analog optical resolution (Rayleigh Criterion).

*(from **PROJECTION** on page 1)*

tion allows easy comparison between digital projectors. Another important measure of digital pixels is *fill factor*, the ratio of active pixel area to inactive area, which is perceived as dark gaps between the pixels. Poor fill factor results in the "screen door effect" when the projected image is viewed up close, providing strong visual cues that the image is digital. The eye is amazingly tolerant of a lower resolution digital image when the fill factor is high.

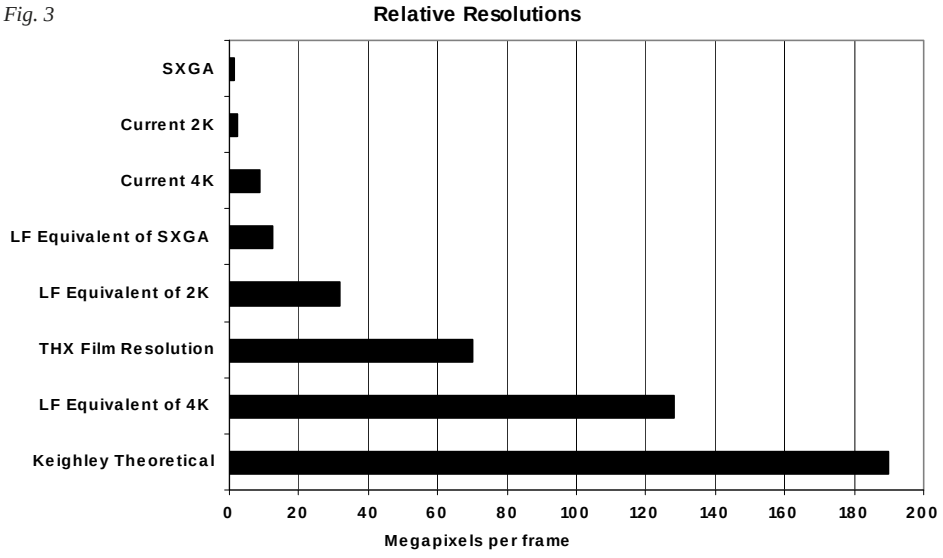
However, pixel resolution is not a valid measure of resolution for analog optics or film. Optical *spatial resolution* is classically defined by *resolvable lines* or line-pairs, and must be accompanied by a resolvability criteria that defines how close two focused lines (or "diffraction limited" spots) can get and still be resolved as separate. The *Rayleigh Criterion* says that two spots are resolvable when the minima of one overlaps the maxima of another, creating a 26.5% dip in brightness between the two spots (Fig. 2). The resolution of film itself is expressed as resolvable lines per millimeter or per inch.

The obvious question is: what digital pixel resolution is required to match the LF film experience? The question can be addressed in several ways, ranging from the theoretical, which results in astronomically high numbers that will be unachievable by digital systems for years to come, to the practical, which yields pixel resolutions that are within reach now. In truth there is no definitive answer, as image resolution on film varies widely, depending on film stock and exposure, and degrades during the analog inter-negative or inter-positive printing process required to copy a film for distribution.

In the end, market economics will ultimately decide when digital is good enough, so let's start at the theoretical and drive towards the practical, drawing a continuum of conclusions, including extrapolations based on the well-established worlds of 35mm film and its extensively researched digital cinema counterparts.

- According to Imax's **David Keighley**, the 15/70mm frame theoretically has an amount information equivalent to a 16K digital image. That would be 16,000x12,000 (190 million) pixels.
- The "holy grail" of 35mm digital cinema is 4K digital cinema resolution (4096x2160, or 8.8 million pixels), which is considered more than sufficient to capture every nuance of the 35mm film frame. Scaling up from that (0.868" horizontal) to a 15/70mm frame (2.772" horizontal), would yield an equivalent digital resolution of 13,080x9,760 (128 million) pixels.
- A clue as to the actual resolution of film that can be transferred to the screen comes from the THX Theater Alignment Program, which requires 35mm projector optics to resolve 68 line pairs per millimeter on the film plane, or close to 3,500 lines per inch. This translates to a pixel resolution of 9700x7240 for a 15/70 aperture, or 70 million pixels. This suggests a practical upper limit on LF digital resolution.
- Resolution of 2K (2048x1080, or 2.2 million pixels) is considered a perfectly acceptable for reproducing 35mm film, and has become the *de facto* digital cinema standard. Scaling it up to a 15/70mm frame would yield a 6540x4890-pixel frame, or 32 million pixels.
- Early digital cinema systems used SXGA resolution: 1280x1024 pixels. Many viewers found this to be acceptable, although few filmmakers did. Creating the same spatial resolution of 35mm SXGA over a 15/70mm frame provides an effective pixel resolution of

Fig. 3



4090x3060 or 12.5 million pixels, nearly within reach of today's 4K digital cameras and projectors.

- By final comparison, 1984's ***The Magic Egg***, the first computer-animated LF film, was rendered at only 1732x1280 (2.2 million) pixels, which was quite a challenge for its time. Although I do not recall complaints about the poor resolution of this film, the eye is more forgiving of properly anti-aliased, low-resolution, 3D-rendered material than of low-resolution, live-action footage.

Our data points — from low-end utilitarian to high-end theoretical — are summarized in Fig. 3. Note that the highest single-projector resolution currently obtainable with sufficient brightness for even smaller screens is Sony's 4K SXRD at 8.8 million pixels. Higher resolutions are possible by automatic edge blending of multiple projectors, or through super-resolution techniques as pioneered by NHK, and thought to be the technology behind the two-projector IMAX digital system (*see LFX, October 2007*).

Field of view and angular resolution

Fortunately, spatial resolution over the film plane is not the final determinant of perceived image resolution. The real-world theatrical viewing experience for an image of a given resolution — digital or film — depends on the *angular resolution*, which is based on the *field of view*, the angle over which those pixels or resolvable lines are spread in a typical viewer's visual field (Fig. 4).

A classic reference for visual acuity is the Snellin eye chart, where 20–20 vision (or 6–6 vision in meters) is defined as the ability to resolve features that are approximately one arc-minute (1/60 of a degree) apart. Image resolution for a given viewer is expressed in arc-minutes per pixel (or pixels per degree); one arc-minute per pixel (60 pixels per degree) is the approximate acuity limit of the human eye.

One interesting characteristic of angular resolution is that it is independent of screen size, provided everything is scaled proportionally. A giant-screen theater with a 50-foot-wide screen, for instance, provides the same 90-degree horizontal field of view (HFOV) for viewers seated 25 feet from the screen as an 80-foot-wide screen does for seats located 40 feet away. In both scenarios, the viewer with a 90-degree HFOV is situated 0.67 screen heights from the screen (assuming a 1.34:1 aspect ratio). For LF theaters with the back row at approximately one screen height, the minimum HFOV is approximately 68 degrees. Compare this to the SMPTE recommended back-row HFOV of 30 degrees (THX recommends 36 degrees).

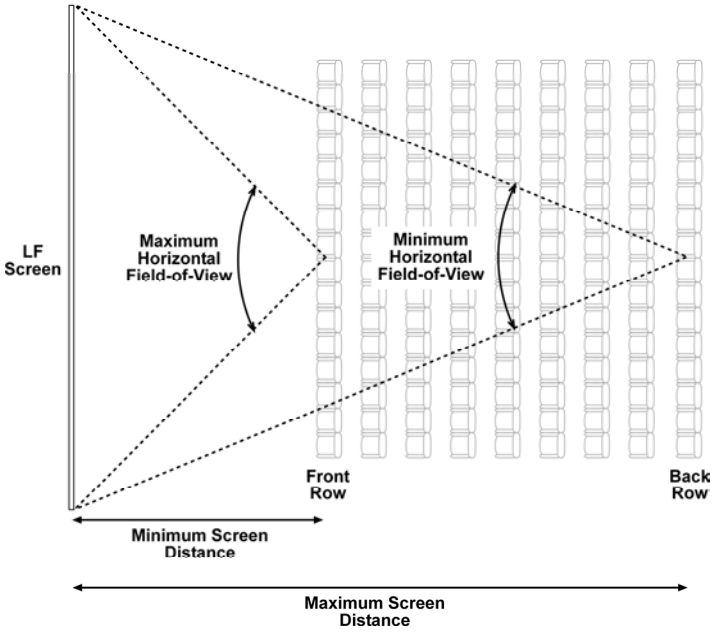


Fig. 4. Angular resolution depends on the viewer's field of view.

Thus giant-screen theaters provide about twice the HFOV of conventional cinemas. Indeed, it is this immersive effect that distinguishes them from conventional cinemas. To equal the visual quality of a 2K image over the larger LF frame area, a digital frame needs twice the number of horizontal pixels: 4000x3000 or 12 million pixels.

Some will argue that the LF image should look *better* than 35mm or 2K, and indeed, 15/70mm film does look sharper than 35mm, while also covering twice the field of view. However, I expect that there is a greater "wow" factor associated with making the image larger in the viewer's visual field than with making the image sharper. If the larger image retains the same basic "look" as the smaller image, audiences will probably not sense that anything is amiss and simply be impressed with the larger field of view. This might explain why early tests of Imax's new digital projector yielded such impressive user ratings. Without a side-by-side comparison, users find the image quality to be acceptable because it is similar to 35mm, but were impressed by the increased size of the image, which reinforced the IMAX brand.

At one screen height away (a 68-degree field of view), the angular resolution of 4,000 pixels is 1.2 arcminutes or 52 pixels per degree, close to the 60 pixels-per-degree limit of human vision. Only audience members with perfect 20-20 vision would find the image to be as less crisp than the real world.

Image contrast

Contrast is a measure of a digital projector's ability to reproduce the full dynamic range of the source image. There are two measures of contrast for digital projectors. *Sequential contrast* (on/off or full-field) is the ratio of 100% white luminance to full black luminance. *ANSI contrast* is based on the ratio of white and black luminance within a projected 4x4 checkerboard pattern measured under ideal projection conditions. IT measures a combination of factors including light scattering in the optical path and sequential contrast.

The **Digital Cinema Initiative**'s specifications define sequential contrast similarly, and specify a 2000:1 nominal ratio for reference projectors (used in post houses) and 1200:1 for theatrical exhibition. DCI also specifies a similar in-theater checkerboard contrast measurement that includes light scattered with the theater — from the seats, walls, and other objects — and specifies a 100:1 minimum checkerboard contrast. Digital cinema projectors generally have few problems meeting either of these specifications; checkerboard contrast is

*(see **PROJECTION** on page 8)*

*(from **PROJECTION** on page 7)*
generally limited by reflections from the theater finishings, which usually have a low reflectance. However, in dome theaters cross-dome scattering is a particularly nasty problem, resulting in checkerboard contrast ratios as low as 8:1.

Image brightness

As with film, image *luminance* is a major driver of digital image quality. The **Society of Motion Picture and Television Engineers**' standard for D-Cinema Quality calls for 14 foot-Lamberts (48.0 candelas per square meter), equivalent to the specification for 35mm cinemas with film in the gate. (This is mirrored in the DCI specification.) The eye requires this level of brightness to perceive good color saturation across a sufficient dynamic range. While smaller LF screens can reach 14 fL luminance with digital projection, it will be difficult for the largest LF screens, and especially for large domes, to achieve this brightness level.

The average IMAX GT theater has a screen size of approximately 60x80 feet (18x24 meters), or 4,800 square feet (450 square meters). The projector brightness required to produce 14 fL over this area — assuming a 100% reflective Lambertian (flat-white) screen — is 14 fL times 4,800 square feet, or 67,200 lumens. A state-of-the-art 30,000-lumen Christie digital projector with a 6kW xenon lamp could approach this brightness with a screen gain of 2.25.

However the world's largest IMAX screen at the **LG IMAX Theatre** in Sydney, Australia, 97x117-feet or 11,300 square feet (29.6x35.7 meters or 1,050 square meters) would require a projector nearly 2.4 times brighter to achieve the same screen luminance. Projectors could be stacked to achieve this, if the continuing cost of lamp replacements for four projectors was no object.

Dome theaters have an even more difficult time achieving high brightness, for two reasons. The first is that the near-hemispheric screen has a massive surface area: 9,000 square feet or 800 square meters for a typical 76-foot/23-meter diameter dome. The second is that the dome screen reflectance actually needs to be intentionally "spoiled" to reduce the effect of cross-dome scattering which can drastically degrade image contrast.

These factors affect both digital and film projectors, of course. That's why brightness in IMAX Dome theaters ranges from 3 to 4 fL in practice. Achieving 4 fL over a 76-foot hemisphere with a reflectance of 0.3 requires a projector brightness of 120,000 lumens. Digital dome theaters have simply learned to live with less light. Because of their planetarium roots, nearly all of the 371 fulldome theaters (as they are now called by most in the industry) are designed for low projected light levels and dark-adapted eyes. The 80 digital programs now in circulation are also designed for lower projected light levels: around 1 fL or less in the older CRT-based theaters.

Ed Lantz

Color saturation and gamut

Color saturation is a measure of color purity or apparent vibrancy of an image, and *color gamut* is a measure of the range of colors available. While film has a slightly wider color gamut than today's "P3" gamut used in digital cinema, DCI's use of the additive CIE XYZ colorspace provides unlimited room for expansion of color gamut. This is particularly important as new light sources such as LEDs or lasers become practical, allowing a gamut that will exceed that of film, to include hot pinks, lime greens, and vibrant magentas, for instance. Laser-based projectors by **Zeiss** and **Evans & Sutherland** are already in use in digital domes. They could eventually find their way into flat-screen theaters as well.

Gamma and bit depth

The relationship between film density and optical intensity is logarithmic in nature. Film has been engineered to match the natural response of the human optical system. Digital systems numerically represent optical intensity in a linear fashion, requiring a logarithmic correction called *gamma* to match the human visual response. Since the process is digital (not chemical) in nature, gamma correction can be extremely precise, provided the digital intensity levels are represented by a sufficient number of digital bits, the *bit depth*. Standard VGA video, for instance, utilizes eight bits for each of the three primary colors (a total of 24 bits per pixel), providing 256 (i.e., 2^8) levels of gray. Because of the visual system's nonlinear response, the binary quantization into 256 linear steps becomes increasingly coarse at lower light levels, resulting in visible color banding or *contouring*, especially when displaying smooth gradients. Banding can be eliminated by using a greater number of bits to represent each color. The DCI specification calls for a bit depth of 12 bits (36 bits per pixel) or 4,096 discrete, equal-intensity levels per color.

Digital projector technologies

There are two primary technologies currently in use for digital projection. Digital cinema is currently dominated by Texas Instruments' Digital Micromirror Device, a silicon chip with pixels formed by tiny (13.7 µm) micro-electromechanical mirrors that tilt as much as 12 degrees, selectively reflecting light through the output optics. The mirrors are switched "on" and "off" at high speed, using pulse-width modulation to achieve up to 1,024 discrete levels of gray (10 bits). When incorporated into a light engine, the system is commonly referred to as a Digital Light Processor (DLP) projector. The vast majority of digital cinema installations use projectors with three-chip DLP light engines.

A recent and upcoming technology is

known as liquid crystal on silicon (LCoS). Pioneered by **Hughes-JVC**, LCoS uses a layer of liquid crystal sandwiched between a transparent electrode and a highly reflective silicon wafer with an electrode pattern that allows selective activation of the liquid crystal material over pixel areas. **Sony** has embraced its own variant of LCoS technology called SXRD (short for Silicon X-tal Reflective Display).

These two approaches to digital projection each have inherent advantages and limitations, although product refinements have narrowed these differences in recent years. One of the most obvious is the ability to manufacture LCoS devices with greater number of pixels. Sony's 4K device has a pixel resolution of 4096x2160 (8.8 million), compared to 2K for the highest resolution DLP device. DLP devices with higher pixel counts are apparently not economically feasible at this time, due to limited manufacturing yields.

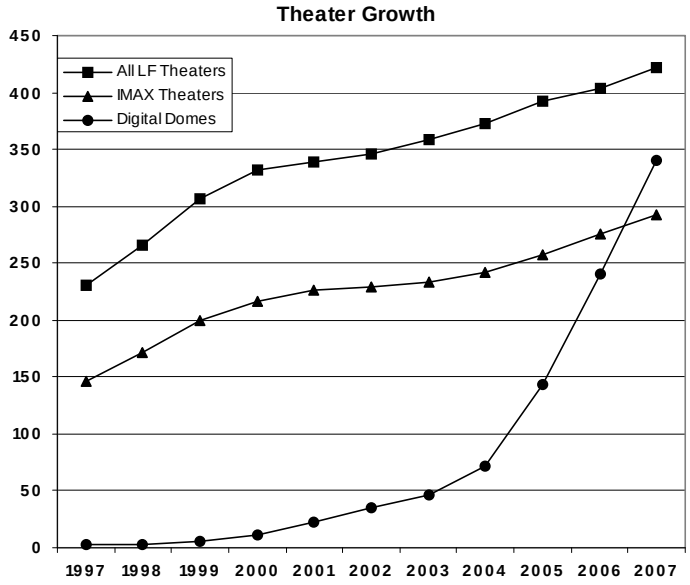
However, because DLP devices do not rely on a fluid to modulate the light, they are more capable of dissipating heat at high light levels. While Sony has demonstrated an 18,000-lumen SXRD digital cinema projector, the brightest 4K SXRD projector currently available is 10,000 lumens, which limits it to applications with smaller screens. Both technologies are compliant with the DCI/SMPTE contrast requirement of 2000:1. The excellent pixel fill factor of LCoS used to be a distinct advantage, but recent DLP designs have vastly improved fill factor, nearly eliminating the screen-door effect.

There are also other more subtle differences between SXRD and DLP. One challenge in manufacturing LCoS modulators has been maintaining precise thickness and uniformity of the liquid crystal layer across the device while under thermal stress. This results in slight color variations across the image that are most noticeable with full-screen white. Also, since the LCoS modulator relies on chemical processes, image smear is possible because pixel elements have a lag-time in response to modulation commands. Sony has addressed these issues with an ultra-thin liquid crystal layer and a fast-switching, vertically aligned, nematic liquid-crystal material. LCoS projectors are available with higher contrast than DLP devices: over 10,000:1 for JVC's new DLA-SH4K projector, which uses the new 4096x2400 (9.8 million) pixel modulator. Unfortunately, the smaller pixel pitch of this new addition limits light output to 3,500 lumens, making it better suited as a reference projector.

Other considerations

Projected image quality is affected by various quality problems and artifacts that can be powerful differentiators between the experience of LF digital and film. On the film side, these include vertical and horizontal film stability (jump and weave), scratches, splice quality, black dirt accumulation, framing, shutter ghosting, and film aging or fade. Digital quality factors include color convergence (the proper overlay of red, blue and green pixels), brightness and color uniformity across the field, image lag or smear, ringing around sharp edges, blocking or other compression artifacts, geometric "wavy noise," freezing frames, and the screen door effect caused by poor pixel fill factor.

Assuming that both are well maintained, digital systems will outperform a mechanical system with superior image stability and consistency. Because of the clean and rock-steady look of digital, with no dust or film grain, it can easily appear to be a crisper, higher-res image, even if it theoretically is not. Conversely, analog systems will still outlast their digital counterparts, which will fall into obsolescence, if not disrepair, long before film projectors bite the dust. Total cost of ownership can vary widely for digital systems, depending on institutional priorities. As with film projectors, the largest operational expense is lamp replacement.



The digital edge

There are several factors that clearly differentiate digital projection from film, and will likely become increasingly important in the years to come. Digital projection systems are capable of frame rates of 60 fps or more. **Real-D** 3D digital cinemas use 144 fps — 72 fps per eye — although each frame is flashed three times to exceed the eye's critical flicker frequency. Frame rate is not currently a large differentiator since LF films are almost universally shot at 24 fps. Yet higher frame rates are extremely important when seeking realism and the highest possible image quality, since strobing degrades apparent image resolution even in slowly panning scenes, especially in theaters with a wide field of view. Higher frame rates, such as 48 fps, are popular in simulator rides, where the illusion of realism is fundamental to the experience. (Interestingly, many filmmakers feel that greater realism actually interferes with the enjoyment of the cinema experience.) Formats such as IMAX HD (48 fps) and **Douglas Trumbull**'s 70mm **Showscan** format (60 fps) have not proliferated, probably for economic reasons. However, 60 fps capability is inherent in digital projectors and could resurface as 60 fps cameras and digital storage become more affordable.

Another factor that clearly differentiates digital cinema from film is the ability of

*(see **PROJECTION** on page 13)*

Oran on Digital Distribution

*(from **DISTRIBUTION** on page 1)*

One of the amazing aspects of the DCI Spec is that it not only demystifies a fairly arcane process, but it does so within the framework of a Digital Cinema Bill of Rights, establishing universal interoperability of the Digital Cinema process as not only desirable, but *mandatory*. It reminds me of the advent of the Euro, when the governments of Europe overcame enormous political hurdles to get behind a common currency for the greater good of their shared economic community. No small feat.

As with the intricate realities of international currency, the emerging digital cinema distribution system works because of the careful attention to detail propping up the general concept. Which brings us to some of those terms.

Digital Source Master (DSM): the digital equivalent of the cut original negative, it is the digitized, conformed, and color corrected version of the film, whatever the original media. For example, a DSM could be sourced from digital video, although DSMs targeted for the giant screen (particularly live-action DSMs) will probably continue to originate on 65mm negative for some time, since only that over-sized negative permits the highest amount of oversampling when digitizing, resulting in the highest quality digital images, even when mastered and projected at lower resolutions. The DSM can exist in any number of file formats (e.g., .cin, .dpx), at virtually any resolution and aspect ratio. It's the end product of the digital intermediate process, the digital assembly and finishing of a film. While it is a complete version of a film, the DSM is unwieldy in its non-uniformity of formats, and is not ready for distribution to digital cinemas.

By the way, the Digital Intermediate (DI) process has rapidly become the predominant method for completing feature films, including recent giant-screen fare. The term's meaning is quite literal: a digitized assembly of images that represents an intermediate step between image capture and image distribution. The DI process takes place in a DI theatre (pictured below), where a colorist operates a digital color management system (e.g., Quantel IQ's Pablo, Da Vinci's Resolve or 2K, NorthLight's Baselight) to manipulate digitally scanned source imagery. The operator transforms them from disparate, individual frames and shots into a cohesive whole, in terms of color, edit and image acuity. Part hardware, part software (with a healthy slug of human expertise thrown in at the control panel), the digital color management system allows a skilled operator not only to establish the film's final color look but to revise the film's edit and effects — and in 3D, the right/left offsets and overall 3D pacing of the film — on the fly.

Andrew Oran

Digital Cinema Distribution Master (DCDM): the rough digital equivalent of the timed interpositive, the DCDM is the Digital Source Master modified slightly so that its image and audio specifications adhere to the universal standards outlined in the DCI Spec. It's the DSM outfitted with a "universal translator" (to use the old *Star Trek* lingo), its files tweaked to make the digital content recognizable to all DCI Spec compliant digital film servers worldwide. Specifically, the various image file formats that have come before (think different film stocks) are converted losslessly to the .tiff file format and re-named according to a universally accepted naming convention; the film's color space is converted to the XYZ standard (a 16-bit virtual color information capsule within which the previously established digital color information, often 10 or 12 bit, will now reside); and the film's audio source files are adjusted and re-formatted, if necessary, to .wav files that meet the specifications for bit depth, sampling rate, levels, and formatting. Only after the DSM is converted to a DCDM is the digital film ready to be copied for digital cinema exhibition.

Digital Cinema Package (DCP): the digital equivalent of a 70mm release print and DTAC audio disk combined, the DCP is the digital file that goes out to cinemas on DVD or hard disk to allow exhibition of the completed film from a cinema's server. Something significant occurs in the transition from DCDM to DCP: the film's data is compressed according to a set of rules, called a codec (short for compression/decompression), to which the entire industry adheres. The JPEG 2000 codec allows for the massive collection of image data in the DCDM (more than 13 terabytes of data for an uncompressed 90-minute 3D film at 4K resolution) to become portable (under 1 terabyte of data for the same 90-minute 4K 3D film), and capable of being streamed to a digital projector reliably and with no apparent loss of image quality. Universal application of JPEG 2000 compression to digital images (2K or 4K) makes global interoperability of digital cinema possible.

Common wisdom suggests that when

A portable hard drive may one day hold...

Photos by Andrew Oran (2).

projecting digital images on a giant screen, higher resolution and less compression would be preferable. The maximum data rate for 24 fps theatrical material (generally 35mm originated) is set by the DCI Spec at 250 Mb per second. Many people feel that a higher data rate may be necessary when streaming higher resolution, 65mm-originated, 4K images, which are typically 50 MB per frame or 1.2 GB per sec (for 2D) before compression.

JPEG 2000 compression results in the re-formatting of the DCDM's .tiff files as .j2c files. This is but the first part of the process of creating a DCP. The next step is two-fold, and involves wrapping and encrypting the new .j2c files, to create the film's final file format for delivery to cinemas: .mxf (or Material eXchange Format). Wrapping (which I find a delightfully non-technical term) is the marrying of the compressed .j2c image data files with their accompanying .wav audio files, establishing perfect and unalterable synchronization between picture and sound. With the simultaneous addition of a layer of digital security that can only be unlocked with unique mathematical "keys," the file is encrypted to prevent unauthorized copying.

When creating a DCP for a 3D film, the left and right eye images must be interleaved, which means they become a single stream of alternating left and then right images that will be electronically separated during projection. This separation can be done by a variety of electronic devices, the most common of which is **Real D**'s "Z screen" projector interface.

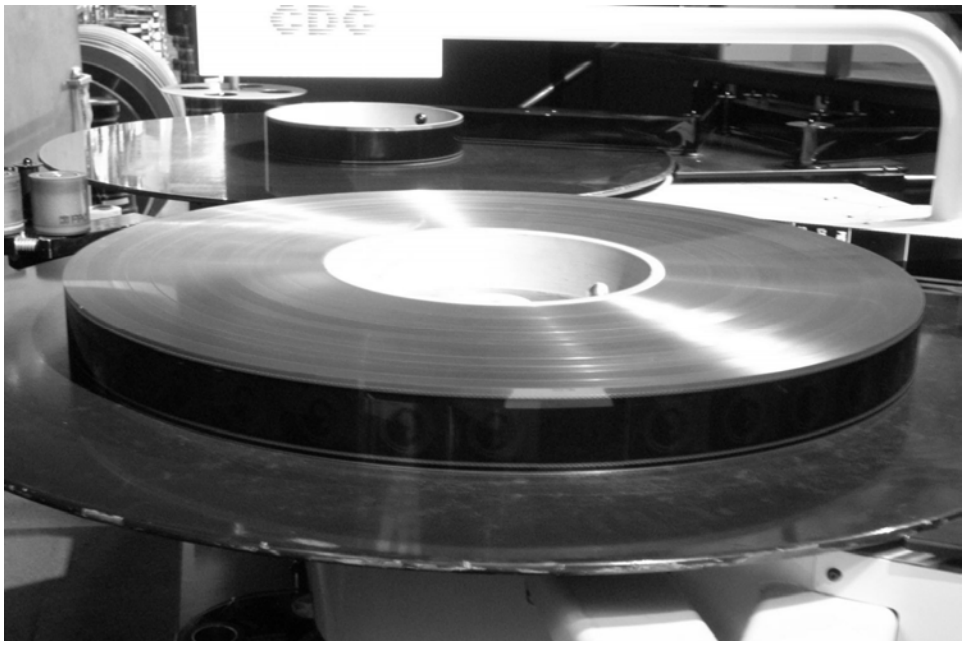
Another difference between 2D and 3D DCPs is the color space: whereas 2D DCPs preserve the DCDM's XYZ color space, the color space for 3D DCPs varies, based on the server on which it will be played. The two 3D color space standards, both DCI-compliant, are YCxCz (used by **Doremi** servers, which are the majority of present-day digital cinema servers and mastering stations) and YPbPR (used by **Dolby** and **Kodak** servers). The need for a different 3D color space is dictated by the higher frame rate that must be achieved when projecting 3D images on a single digital cinema projector. The color component must be slightly more compressed to aid in the streaming of both right- and left-eye images to the digital projector in the same time that a 2D film would need only half the number of images.

Digging into the issue a bit deeper, we find that a single digital projector deals with 3D projection entirely differently from 2D. While 2D digital projection uses constant illumination and allocates 1/24 of a second to each frame before moving onto the next frame, 3D digital projection uses a "triple flash" mode to minimize flicker as the projector alternates left and right frames. In 3D/triple flash mode, the projector's maximum rate of 144 frames per second is allocated to three flashes of each eye's frame, 24 times a second (24x3x2=144). This approach, however, represents a compromise, because bandwidth limitations inside the projector result in less light and lower resolution per projected digital 3D frame than in 2D projection. This is one of the factors that make a dual-projector solution the likely alternative for giant screen digital 3D.

A benefit of digital 3D over film projection that bears mentioning is the near elimination of ghosting. Ghosting is a bit like heat vapor: a difficult visual phenomenon to describe, but one we all recognize when we see it. Specifically, it's the leaking of a "ghost" version of one eye's image to the other eye that occurs primarily with polarized/silver screen 3D systems (i.e., IMAX and Real D) in scenes with high contrast levels and significant right/left offsets. Dramatic reductions in digital 3D ghosting have been made possible with a proprietary "ghostbusting" tool (yes, that's the technical term!) developed by Real D.

The audio requirements for a DCP per the DCI Spec include a sampling rate of 48 kHz per channel (48,000 audio samples per track per second), which differs from the current IMAX audio standard of 44.1 kHz per second. The custom IMAX audio channel and speaker configuration are also not accounted for in the DCI Spec. Since digital cinema audio is wrapped with image, it would seem that IMAX digital cinema audio may require either an addendum to — or divergence from — the

*(see **DISTRIBUTION** on page 12)*



...the equivalent of four platters of 15/70 film.

*(from **DISTRIBUTION** on page 11)*
DCI Spec.

Two other defining aspects of the digital cinema pipeline which go hand in hand are resolution and aspect ratio. There are only two approved resolutions under the DCI Spec: 2K (2048 x 1080 pixels) and 4K (4096 x 2160 pixels). Divide width by height and you get the digital screen's aspect ratio: 1.9:1. Digital cinema images, however, are projected at a variety of aspect ratios (determined by the filmmaker) by "padding" the edges of the 1.9:1 screen area with black pixels, much like a letterboxed image on your home TV screen. Side padding of the taller 15/70 format images (1.38:1) is atypical, and could eliminate up to 25% of the usable pixels along the width of the image. For example, in 2K projection of a 1.38 image, the 1080-pixel height would be preserved, but the width would be only 1490 pixels of the 2048 pixels that the projector is capable of presenting.

One other note regarding 2K and 4K: all DCI compliant 2K projectors are capable of playing 4K DCPs. When doing so, a re-scale to 2K is performed on the fly in the digital cinema system's server.

Much of what has been outlined above could well lead an exhibitor to say "That's sort of interesting — except for the part about the file suffixes — but how does all this impact my operation?" The short answer is that it makes things very simple. Imagine, if you will, the arrival of a new film at your giant-screen cinema on a hard disk. The fellow at the front desk, the one with the bad back, has no trouble carrying it up to the booth, along with the rest of the morning mail.

The projectionist accesses the cinema's Screen Management System, a software program that runs on a dedicated but otherwise standard computer, plugs in the drive, and hits "load." At that point the system requires the projectionist to enter the security key — the Key Delivery Message (delivered to the cinema under separate cover, often by e-mail) — enabling access to the file while establishing the link between it and the unique cinema server for a defined period of time: i.e., the film's contracted run. Every digital cinema server in the world has its own certificate, and each digital cinema mastering station must assign the DCPs they produce to only one targeted server. Thus is security in the age of digital projection assured. For the moment.

Once the data is loaded onto the venue's central server, the projectionist can assemble it with other files (e.g. trailers, ads, or feature films) to build a complete show playlist. Once built, the playlist is triggered for public exhibition from the same workstation. In the digital age, exhibition is the routing of the data to the projection system's media player — the box that streams the data to the projector — and onto the screen via the digital projector, where bytes becomes light.

FotoKem digital colorist Walter Volpatto working on Wild Ocean.

The main providers of digital projectors today are **Christie**, **Barco**, **NEC**, and **Sony**. The main providers of digital cinema servers and mastering stations are: Doremi (whose servers are bundled with Christie projectors in **AccessIT**'s digital cinema systems), Dolby, and Kodak.

No discussion of digital cinema exhibition targeted to an audience of giant-screen industry professionals can entirely exclude the most daunting aspect of this technological revolution, the conceptual counterweight that sits alongside that 5-pound hard drive, opposite that 680-pound print. Namely, the quality of the digital image on the giant screen. It would be easy to cite technical limitations regarding resolution and light (and light's cousin, contrast) that may forever differentiate — on the giant screen at least — a projected film image from a projected digital image. (*See Ed Lantz's companion piece on digital projection in this issue. – Ed.*)

The most important aspect of this issue is that we identify and quantify the differences, that we develop standards for giant-screen digital exhibition (as recently suggested by **John Jacobson** of **White Oak Associates**), and that we all ultimately strive to meet or exceed those standards.

A 90-minute 4K 3D DCP is like a *virtual* 900-pound gorilla (unlike a plattered 15/70 print, which could be mistaken for a *real* 900-pound gorilla): its insignificant size belies its real — though not yet fully realized — potential to fill a truly giant screen with an image equal to the quality of projected 15/70 print.

I remember thinking, when handed the 4K DCP of the trailer for ***Wild Ocean 3D*** back in 2006 (it fit on a DVD!), that the allure of digital distribution will ultimately prove irresistible, even to us. (I also realized that in a post-15/70 print world, I would need a more traditional form of weight training.)

Opportunity and evolution are rarely without their trade-offs. We will need a new glossary of terms, as well open minds about not only how we finish and distribute our giant-screen films digitally, but what value we can add to them — and hold them to — in this new digital age.

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FotoKem

*(from **PROJECTION** on page 9)*
digital to be transmitted and displayed in real time or near real time. New York's **Metropolitan Opera** is now networked to 535 digital theaters worldwide. The first transmission of the current season — Gounod's *Roméo et Juliette*, conducted by **Plácido Domingo** — drew an audience of 97,000 and sold out in 88 theaters in the U.S. Other opera companies and orchestras are following suit.

Although not broadcast in real time, the popular rock band **U2** recently broke new ground with ***U2 3D***, a concert shot in digital 3D. It premiered in IMAX 3D theaters in January, and opened a few weeks later in digital 3D theaters, after the run of *Hannah Montana & Miley Cyrus: Best of Both Worlds Concert*, another digitally captured 3D concert film, had played out.

It is not much of a stretch to imagine live 3D events being beamed into giant-screen digital cinemas in the relatively near future. The co-CEOs of Imax have repeatedly spoken of the Super Bowl "in IMAX 3D." Other real-time possibilities include video game tournaments, remote telepresence, and real-time digital planetariums (already popular in fulldome theaters).

The advantages of digital distribution are especially robust, as discussed in Andrew Oran's companion article in this issue. For instance, projectors playing content from DCI compliant Digital Cinema Packages (DCPs) will automatically scale a 2K source image up to match a 4K projector or vice versa.

Digital GS standards

At the CineGrid workshop in December, I had an extended conversation with DCI's former chief technology officer, **Walt Ordway**, about adapting the DCI specification for giant-screen theaters, including digital domes. Walt assured me that the specification was designed to accommodate extension into higher resolutions as they become available, and he provided many examples of how this could be accomplished. Industry standards are the key to creating a level playing field. In addition to the possibility of evolving DCI's specifications to accommodate giant-screen digital cinema, we should also keep a close eye on the work of SMPTE's DC-28 working group activities in mastering, distribution, and exhibition.

One could envision some day having a field-of-view specification for special-venue theaters that would allow mapping of any arbitrary flat-screen or curved screen image from a hemispheric or spherical master. What is important is that all systems accept a common DCP format. After reading the files, they can easily be digitally converted into each vendor's native format and the specific theater's geometry. The result will be an unprecedented degree of compatibility between previously diverse and incompatible theater designs.

Just as Moore's Law continues to apply to digital storage and processing, higher resolutions and greater real-time features should offer continual upgrades and alternate revenue streams to digital theaters. NHK has already demonstrated image capture and projection at 7680x4320 pixel resolution (33 million pixels), which may be *better* than 15/70 film, all things considered.

If experience is any guide, early adopters of giant-screen digital systems will break new ground and demonstrate new capabilities, while acting as R&D and marketing test beds. In the end, the pioneers will have the satisfaction of knowing that they pushed the envelope, as the bulk of theaters benefit from the lessons they learned.

So, in my mind, the ultimate answer to the question of whether to convert to digital now or later is: are you a pioneer or one of the masses who will follow?

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*(from **INSIDERS** on page 3)*
that, comparing their knowledge of the film's content before and after the screening, it was 2D viewers who *perceived* having had a greater learning experience, reporting significant increases in knowledge for such subjects as dinosaur physiology, dinosaur evolution, and dinosaur interactions with other animals. Similar increases were *not* reported by 3D viewers.

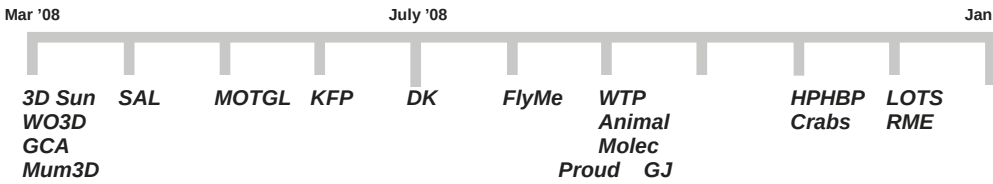
On the other hand, more objective tests, such as multiple-choice and true-false questions, suggested similar patterns in learning between 2D and 3D viewers. But there was one exception: 2D audiences responded more correctly to a question about the importance of fossils for learning about dinosaur diet. While much of this survey data will need further study, this one seems to have a clear and amusing message: if you show a 30-ton dinosaur taking a massive post-prandial dump in 3D, viewers may not fully comprehend the scientific concept "behind" it! **Jim O'Leary** of the **Maryland Science Center** confirms that that shot elicits howls of pleasurable disgust from kids at each and every screening of the film.

"These results," the report concludes, "suggest that the two formats offer different kinds of viewing experiences.... Differences in ratings of appeal and effectiveness on the various scenes, images, and themes suggest areas for future investigation regarding...which are most effective in one or another format."

I concur. It would be helpful to all filmmakers if future comparative studies of 3D vs. 2D learning were made available. Sean Phillips tells me that some ad agencies have done studies indicating greater retention of content by viewers of 3D film. Again, it would be great to see such information more widely circulated, perhaps by the **Giant Screen Cinema Association**.

In the meantime, in a world of rapidly changing media experiences, we can take comfort in knowing that both giant-screen 3D and dome theaters offer the only truly immersive experiences in the film industry and that both make learning fun and memorable.

Bayley Silleck has directed and/or produced seven LF films, including On The Wing, Wired to Win, *and* Cosmic Voyage, *which was nominated for the Best Documentary Short Subject Oscar in 1997. His most recent film,* Dinosaurs Alive, *opened last year. He can be reached at bsilleck@aol.com.*



* New listing.
Underlined titles are 3D
Updated information is printed in **bold.**
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Shine A Light: The IMAX Experience
Shangri-La Entertainment; distributor: Paramount Pictures; director: Martin Scorsese; producers: Steve Bing, Michael Cohl, Victoria Pearman, Zane Weiner; score: the Rolling Stones; executive producers: Mick Jagger, Keith Richards, Charlie Watts, Ron Wood. Release: April 4.
– Film will be converted to 15/70 with the IMAX DMR process.

Mysteries of the Great Lakes
Science North; distributor: Science North; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 5.
– Principal photography is complete.
– Editing is under way.

Kung Fu Panda
DreamWorks Animation SKG; distributor: Paramount Pictures; directors: John Stevenson, Mark Osborne; producer: Melissa Cobb; co-producers: Jonathan Aibel, Glenn Berger. Cast: Jack Black, Dustin Hoffman, Angelina Jolie, Jackie Chan, Lucy Liu, Ian McShane. Release: June 6.
– The film will be converted to 15/70 with the IMAX DMR process.

The Dark Knight
Legendary Pictures; distributor: Warner Bros.; director: Christopher Nolan; DP: Wally Pfister; script: Jonathan Nolan; score: James Newton Howard, Hans Zimmer; producers: Christopher Nolan, Charles Roven, Emma Thomas; executive producers: Kevin De La Noy, Benjamin Melniker, Michael Uslan. Cast: Christian Bale, Michael Caine, Morgan Freeman, Heath Ledger. Release: July 18.
– Several scenes were shot in 15/70.
– The rest of the film will be converted to 15/70 with the IMAX DMR process.

Fly Me to the Moon
nWave Pictures; distributors: K2 Communications (US institutional), Summit Entertainment (US digital), nWave Distribution (US 8/70), worldwide: tba; director: Ben Stassen; script: Domonic Paris; producers: Caroline Van Iseghem, Mimi Maynard, Gina Gallo, Charlotte Huggins; executive producers: Eric Dillens, Domonic Paris. 85 minutes. Cast: Christopher Lloyd, Kelly Ripa, Nicollette Sheridan, Tim Curry, Ed Begley, Jr., Adrienne Barbeau, Trevor Gagnon, Philip Daniel Bolden, David Gore, Buzz Aldrin. 3D. Release: Jan. 30 (Belgium), March 9 (Mexico), Aug. 22 (US).
– The film is complete.

We The People
Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: Sept. 17.
– Filming will resume in April.

Animalopolis
Graphic Films Corporation; distributor: K2 Communications; director: Tim Huntley; script: Tim Huntley, Paul Novros; score: Paul Novros, Tim Huntley; producers: Paul Novros, Tim Huntley; executive producer: Ammiel Najar. ***3D. Release: September.***
– **The film is being converted to 3D for release in September.**
– Editing is under way.

The Greatest Journey
Cosmic Pictures/SK Films; distributor: SK Films; director: Bruce Neibaur; producers: Dominic Cunningham-Reid, Taran Davies, Jonathan Barker; executive producer: Jake Eberts. Release: September.
– December: Filmed the Hajj in Mecca, Saudi Arabia
– March-April: Filming in Morocco and Egypt.

Molecularium
Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producer: Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla; executive producer: Richard Siegel. Release date: September.

Proud American
Light Source, LLC; distributor: Light Source; director: Fred Ashman; DP: Mark Eberle; script: Fred Ashman, Rolland Smith; score: Stan Beard; producer: Fred Ashman. Release: September.
– February: Filmed fifth story in San Diego.
– March: Final pickups in California, Texas, Las Vegas, Washington, DC.
– **Principal photography is 95% complete.**
– **Editing is 70% complete.**

Harry Potter and the Half-Blood Prince: The IMAX Experience
Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: Nov. 21.
– Film will be converted to 15/70 with the IMAX DMR process.

Red Crabs of Australia's Christmas Island
Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrianne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: November 2008.
– Filmed wildlife of Christmas Island in digital 3D in 2007, including two Red Crab migrations.
– **January-February: Finished final shoot, including rare scenes of baby crabs.**
– Computer animation is under way.

Legends of the Sky 3D
Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. ***Release: Late 2008.***
– The first flight of the Boeing 787 has been delayed until spring 2008, pushing the release date to October.
– December: Shot Boeing 787 assembly line in Washington state.

Rocky Mountain Express
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia. Release: Late 2008.
– Principal photography continues through summer 2008.

Under the Sea 3D (formerly *Deep Sea-quel*)
Imax Corporation; distributor: Imax; director, DP: Howard Hall; producer: Toni Myers; producer for Howard Hall Productions: Michele Hall; executive producer: Graeme Ferguson. 3D. ***Release: February 2009.***
– January: Principal photography began in Papua New Guinea.
– **March-April: Another month of filming in PNG.**
– **Expeditions to South Australia, the Great Barrier Reef, and Indonesia will be completed by October.**

Sea Rex
N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: March 2009.
– **Animation will resume in April.**
– **A short version will be released in the fall.**

Return to Everest (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: Spring 2009.
– Two-thirds of photography is complete.

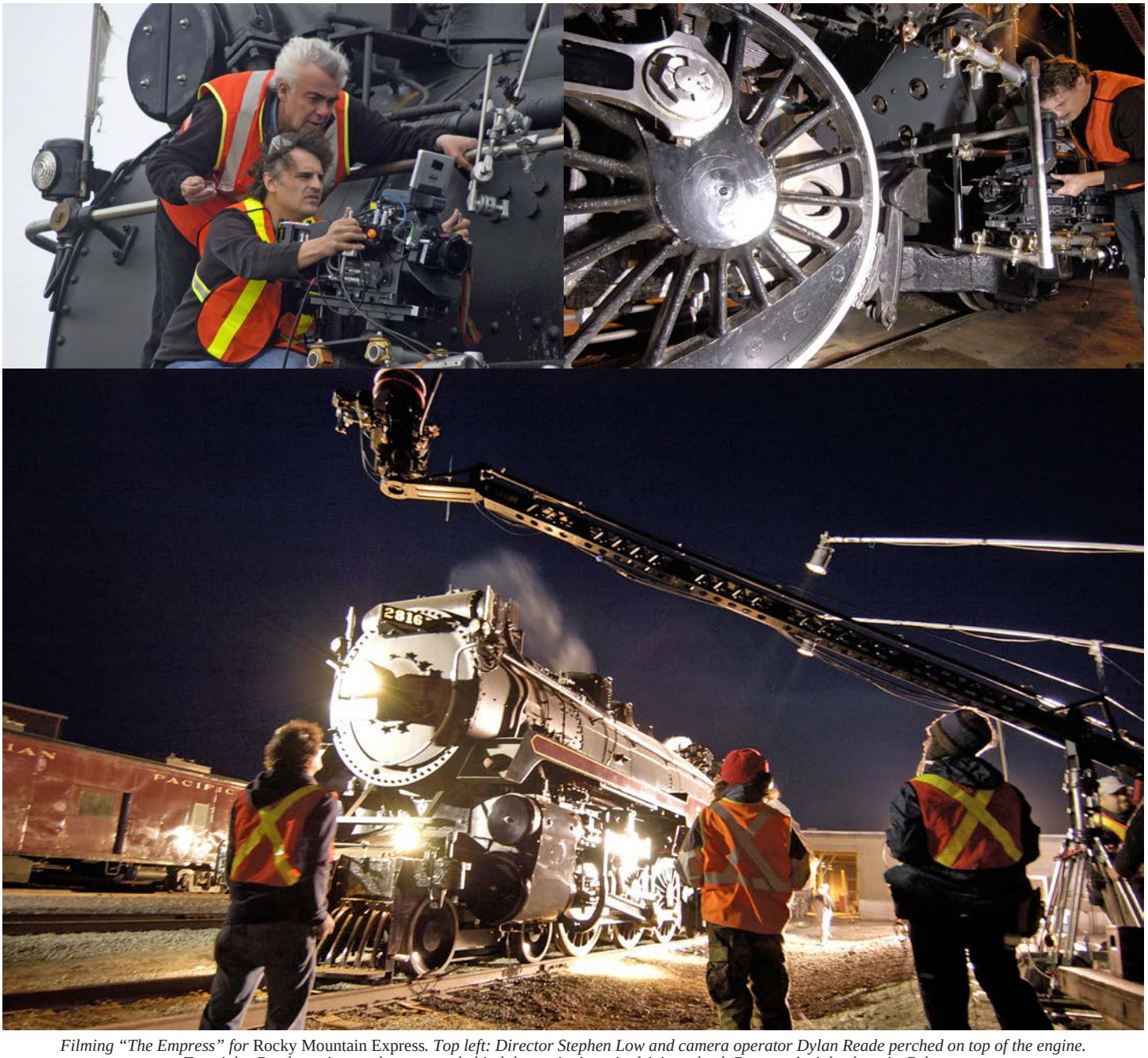
Arabia (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund; (topside), Howard Hall (underwater);

UTS ***Sea Rex***

RTE ***Arabia*** ***Balloon***

script: Jack Stephens; editor: Stephen Judson. 3D. Release: Spring 2009.
- December: Filmed the annual Hajj pilgrimage in Mecca, Saudi Arabia.
- **April-May: Filming in Saudi Arabia.**

The Magic Tale (wt) *
The story of a girl's fantastic travel to Africa, where she interacts with other children, wild animals, trees, and plants that show her the way to the world of imagination and to the meaning of life.
Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve; Release: Late 2009.
- March-May: Filming in Namibia and South Africa.
- Summer: Additional photography in Spain.



Photos by Will Allen.

Filming "The Empress" for Rocky Mountain Express. *Top left: Director Stephen Low and camera operator Dylan Reade perched on top of the engine. Top right: Reade setting up the camera behind the engine's main driving wheel. Bottom: A night shoot in Calgary.*

Premiering This Month

3D Sun

"From Earth, the Sun cannot be looked at with human eyes. ***3D Sun*** gives audiences a chance to see the Sun up close in startling 3D. Stand above the arctic circle and witness the most brilliant auroras on Earth; take a ride on a solar blast from Sun's surface to Earth's magnetosphere; and come to a deeper understanding of what this vast sea of fire means to life here on Earth.

"In October, 2006 NASA launched twin spacecraft from a single rocket in Florida — spacecraft that would, for the first time in the history of space exploration, capture space-born, high-definition 3D images of the Sun. In *3D Sun*, the leading NASA scientists from the mission unveil these images and take us behind the scenes, to tell the story of the Sun and why it is of crucial importance to all of us.

"The most violent explosions in our solar system are happening right now on the Sun. Billion megaton blasts shoot out solar prominences that loop into space for thousands of miles. These solar blasts, called coronal mass ejections, create radiation that is responsible for the stunning auroras that are the Northern and Southern Lights at the Earth's poles. But they can also have catastrophic consequences for our planet. Massive geomagnetic storms, the driving force behind space weather, can risk astronaut safety, destroy satellites, and disable power grids.

"With our planet's ever-increasing reliance on technology, forecasting these deadly solar winds is essential to maintaining modern life as we know it."

A **Melrae Pictures** production in association with **K2 Communications**, the **Smithsonian**'s **National Air and Space Museum** and the **National Aeronautics and Space Administration**. Directed by **Melissa Butts** and **Barry Kimm**. Produced by Melissa Butts. Executive producers: **Ed Capelle** and **Mark Kresser**. Narrated by **Al Roker**. Developed with the assistance of NASA's Science Mission Directorate, Heliophysics Division. Distributed by K2 Communications. 22 minutes. Release: March 6.

Wild Ocean

Giant Screen Films

Wild Ocean

"***Wild Ocean*** is an explosive, symphonic giant-screen film about man and nature that captures one of the world's greatest spectacles. Each year a massive feeding frenzy takes place in the oceans of South Africa as billions of fish migrate up the KwaZulu-Natal Wild Coast. Breaching whales, frenzied sharks, herding dolphins, and diving gannets compete in an epic underwater struggle for survival.

"While the migration has provided a food source for both life in the sea and the people living along the African shores, global warming trends and overfishing have threatened the very existence of this great migration. The food chain in the ocean connects the tiniest organisms to the greatest whales. The predators of the ocean thrive upon enormous shoals of pelagic fish. These fish, in turn, depend upon the plankton that rise in the oceanic upwellings, living on the decaying bodies of the fallen predators. This circle of life has developed and evolved over millions of years.

"Produced by the creators of the international sensation STOMP, and directors of the award-winning giant screen film ***Pulse: a STOMP Odyssey***, *Wild Ocean* will be available to giant-screen theaters in both 2D and 3D in March 2008."

Produced by Giant Screen Films and **Yes/No Productions**, distributed by Giant Screen Films; Directors/writers: **Steve McNicholas**, **Luke Creswell**; producers: Don Kempf, Steve Kempf, **David Marks**; DPs: Reed Smoot, **David Douglas**; editor: Steve McNicholas; score: Luke Cresswell; sound designer: **Mike Roberts**. Release: March 7.

Grand Canyon Adventure

Grand Canyon Adventure: River at Risk

"Set against the backdrop of the majestic Grand Canyon, ***Grand Canyon Adventure: River At Risk*** takes audiences on an exhilarating river-rafting adventure down the Colorado River in the company of explorers dedicated to bringing global awareness to the issue of water conservation. Our guides on this journey are world-renowned environmental advocate **Robert F. Kennedy, Jr.**, celebrated author and anthropologist **Wade Davis**, and **Shana Watahomigie**, a Native American river guide from the Havasupai Tribe who grew up along the Canyon's edge.

"As the expedition journeys down the mighty river, audiences will experience the extraordinary grandeur of the Grand Canyon while learning about one of the most important environmental stories of our time — the growing shortage of the world's fresh water and what each of us can do to

MacGillivray Freeman Films

make a difference.

"Featuring songs and music from **Dave Matthews Band**, *Grand Canyon Adventure: River at Risk* will premiere in IMAX Theatres and IMAX 3D Theatres on March 14, 2008, in anticipation of World Water Day (March 22).

"The film is produced by **MacGillivray Freeman Films** and **MacGillivray Freeman Films Educational Foundation** in association with **Museum Film Network** and **Waterkeeper Alliance** and presented by **Teva** and supported by **Kohler Co.**"

Distributed by MacGillivray Freeman Films. Directed by **Greg MacGillivray**, produced by Greg MacGillivray, **Shaun MacGillivray**, and **Mark Krenzien**, written by **Jack Stephens** and **Stephen Judson**, edited by Stephen Judson. Cinematography by Greg MacGillivray, **Doug Lavender**, **Brad Ohlund**, **Ron Goodman**, and **Jack Tankard**. Executive producer: **Harrison Smith**. (Different 2D flat and dome screen versions will also be available.) Release date: March 14.

Mummies 3D

"What is it about mummies? These preserved human time capsules from ancient Egypt fascinate and intrigue us, but why? Is it because they blur the line between the living and the dead? Or is it because they provide such a powerfully visual window to our ancient past? Whatever the reason, there is little doubt that mummies are some of the world's most spellbinding subjects. And Egypt is one of the most fascinating civilizations, in large part because of the great mummies that have been discovered there in modern times.

"Narrated by actor **Christopher Lee** (*The Lord Of The Rings*, *Star Wars*, and the original 1959 film *The Mummy*), ***Mummies: Secrets of the Pharaohs*** explore the mysterious world of ancient Egypt through the fabric of its ancient mummies. The Egyptians' mummy-making culture was not the first, the last, or even the longest. But to many, it was the greatest. The Egyptians believed their destinies were the wishes of gods, whose wills their dead ancestors might influence. By revering their ancestors through mummification, they hoped to gain better control of their destiny."

The 2007 film has been converted to 3D for re-release this year. Produced by **Giant Screen Films** and **Gravity Pictures**, distributed by Giant Screen Films. Director: **Keith Melton**; producers: **Arabella Cecil**, **Don Kempf**, **Steve Kempf**; DP: **Reed Smoot**; script: **Arabella Cecil**. Release: March 21.

*(from **SHORTS** on page 28)*

Heureka removes 8/70 system

Heureka, the Finnish science center in Vantaa, converted its **Verne Theater** to a digital planetarium in 2007, removing the 18-year-old **Iwerks** 8/70 projector, and replacing it with a **Sky-Skan** full-dome digital projection system. The new system uses two **Sony** 4K SXRD projector to fill the 58-foot (17.6-meter) dome. The seats were replaced were replaced and the seat count reduced from 197 to 135. On its reopening on Dec. 28, 2007, the theater was renamed the Vattenfall Planetarium.

In 2010 Heureka will open a new extension that will include a 250-seat 3D giant-screen theater. According to theater manager **Kai Santavuori**, the new system will be digital, or 15/70 if a digital system is not available.

Bournemouth IMAX removed

In the latest chapter of the saga of the failed IMAX theater in Bournemouth, UK, the 15/70 projector has been removed and returned to **Imax Corporation** headquarters in Canada. A developer is planning to refurbish the eight-year-old structure, once voted one of "England's ugliest buildings," and have it open for "family wet-weather entertainment" by spring 2009.

Plans to modify the exterior are also being considered. Chris Lewis, a consultant working on the project told local media, "One option is to take off the roof and provide a glassed back wall. Lots of wood cladding would ensure it didn't look like a concrete bunker."

Originally developed by the Belfast-based **Sheridan Group**, the 400-seat IMAX theater was originally scheduled to open in 1999, but was delayed for two and a half years. After three years of operation, it closed suddenly in 2005, nominally for "renovation," but never reopened.

Trioviz 3D system announced

Trioviz, a new French company, has announced that it has a "revolutionary solution that easily allows 3D movies to be watched...on ordinary television screens." The system uses color filters that are unlike those used in conventional analglyph (red/blue) or ColorCode (brown/blue), but also distinct from the narrow band-pass filters used by the **Infitec** system.

A press release claims that any 3D film can be "processed with Trioviz's technology" and put on DVD for viewing with "special Trioviz glasses" that are "innovative yet inexpensive" and eliminate ghosting. The technology reportedly works with CRT, DLP, LCD, and plasma screens, and with all DVD players, including HD-DVD and Blu-ray. The system was demonstrated at the International Diffusion Film Forum in Paris in early February.

Buy an iMax for $34,000

Korean car manufacturer **Hyundai** has announced that its new eight-passenger "people carrier" (i.e. minivan) for the Australian market will be called the **iMax**. A related commercial van is known as the iLoad.

The iMax comes with a 2.5-liter diesel engine or a 2.5-liter gasoline engine, dual front air bags, and remote keyless entry, features rarely found in other IMAX venues. Its starting price of AUD$37,000 (US$34,000) is also substantially below even the lowest-cost IMAX systems.

The Hyundai iMax.

Bookings: February 2008 by Film

776 bookings of 103 films in 301 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
AEK	Beijing CFM	12/31/07	12/30/08
	Hague	2/11/08	8/31/08
	Montreal SC	1/11/08	4/30/08
Africa	Baltimore	7/1/07	6/30/08
	Chandigarh	10/1/07	9/30/08
AfricAdv	Austin	5/19/07	4/30/08
	Fort Lauderdale	1/1/08	12/31/08
	Melbourne MV	**2/14/08**	**2/13/09**
	Moscow	10/11/07	10/10/08
	Paris Geo	11/1/07	6/30/08
	Portage GQT	**1/23/08**	
	Sydney WBS	**2/14/08**	**2/13/09**
	Vancouver Imx	12/07	6/30/08
AIA3D	**Eilat Epic**	**3/1/07**	**3/1/09**
AIWC	San Diego RHF	2/07	9/30/08
Alamo	**San Antonio 2D**		
Alaska	Baltimore	7/1/07	6/30/08
ALBT	Duluth	11/2/07	4/30/08
	Harrisburg	**1/1/08**	**7/1/08**
	Little Rock AEC	**1/31/08**	**5/31/08**
AlienAdv	Amneville	2/1/08	1/31/09
	Sofia CC	**7/1/07**	**2/08**
Alps	Atlanta FMNH	8/15/07	8/3/08
	Barcelona	9/15/07	9/14/08
	Birmingham AL	6/6/07	5/25/08
	Chantilly	10/24/07	2/1/08
	Charleston SC	4/13/07	3/29/08
	Cincinnati MC	5/23/07	5/11/08
	Davenport	1/18/08	5/15/08
	Denver MNS	10/4/07	10/3/08
	Des Moines	1/18/08	4/30/08
	Edmonton TWS	10/5/07	10/3/08
	Gatineau	6/29/07	6/30/08
	Hague	6/15/07	6/14/08
	Hutchinson	7/11/07	6/28/08
	Lubbock	3/15/07	3/16/08
	Milwaukee	9/12/07	3/20/08
	Montreal SC	4/25/07	4/23/08
	Orlando SC	11/15/07	11/14/08
	Portland OMSI	3/21/07	3/20/08
	Quebec	12/14/07	12/13/08
	Regina	6/1/07	5/31/08
	Reno Fleisch	1/18/08	3/1/09
	Sacramento Imx	4/6/07	4/5/08
	Saint Paul	**1/30/08**	
	San Jose Tech	**2/1/08**	**2/1/09**
	Speyer Imax	5/30/07	5/29/08
	Sudbury	7/4/07	6/24/08
	Syracuse	7/18/07	7/14/08
	Tampa MOSI	**9/7/07**	**2/1/08**
	Tempe Imx	3/23/07	8/22/08
	Valencia Spn	10/14/07	10/14/08
Amazon	Sioux Falls	10/6/07	
Antarc	Omaha Zoo	12/5/07	
	Tianjin	9/11/07	3/9/08
AR	Washington NASM	5/25/07	
Bears	Hibbing	9/1/07	8/31/08
	Little Rock AEC	**2/6/08**	**3/15/08**
	Lucerne	**12/1/06**	**12/31/08**
	Nuremberg	9/1/07	8/31/08
	Saint Félicien	5/31/06	5/31/08
Beavers	**Dongguan STM**	**12/1/07**	**12/1/08**
	Kenner	9/15/06	
	Rochester MSC	**4/14/07**	
Beowulf	**Melbourne MV**	**11/16/07**	**2/13/08**
BP	Chongqing CP	5/1/07	4/30/08
	Paris Geo	1/10/08	2/10/08
	Saint Augustine	4/18/07	6/30/08
	Sydney WBS	11/1/07	10/31/08
Bugs	Grand Blanc NCG	11/16/07	4/16/08
	Poznan CC	9/4/07	
	Quebec	3/2/07	3/2/08
	Schenectady	9/29/07	4/29/08
	Sofia CC	9/21/07	
CDS	Atlanta FMNH	1/08	2/08
	Guayaquil	12/7/07	6/08
	Leon Exp	1/08	3/08
Chronos	**San Diego RHF**	**2/1/08**	
CRA	Bogota Mal	3/16/07	6/15/08
	Boston MOS	5/3/07	6/30/08
	Detroit SC	**1/1/08**	**6/12/08**
	Fort Lauderdale	4/22/07	3/15/08
	San Diego RHF	10/1/06	9/30/08
CV	Guayaquil	3/1/07	2/29/08
	Killeen	11/2/07	4/25/08
Cyberwor	Leon Exp	2/1/08	2/29/08
	Seoul CGV	3/3/06	3/2/08
D&W3D	**Atlantic City**	**2/29/08**	**12/31/08**
	Austin	**2/15/08**	**12/31/08**
	Boston NEA	**2/15/08**	**12/31/08**
	Dallas Cmk	**2/29/08**	**12/31/08**
	Omaha Zoo	**2/15/08**	**12/31/08**
	Virginia Beach	**2/15/08**	**12/31/08**
DinoAliv	Baltimore	5/2/07	4/30/08
	Bradford	5/24/07	5/23/08
	Chicago MSI	2/6/08	9/6/08
	Cleveland	4/28/07	4/27/08
	Copenhagen	9/20/07	2/20/08
	Corsicana	1/15/08	6/15/08
	Dallas MNS	5/30/07	5/25/08
	Davenport	5/16/07	5/1/08
	Edmonton TWS	5/18/07	5/1/08
	Galveston	6/6/07	5/25/08
	Hastings	1/3/08	1/30/09
	Jackson MS	1/7/08	2/28/09
	Kansas City Sci	3/31/07	3/6/08
	Katowice CC	9/3/07	2/3/08
	Kenner	11/1/07	11/1/08
	Krakow CC	9/3/07	2/3/08
	Lehi	5/25/07	5/31/08
	London SM	5/25/07	5/23/08
	New York AMNH	5/18/07	5/1/08
	Oakland	6/20/07	6/20/08
	Omaha Zoo	**5/2/07**	**2/28/08**
	Phoenix ASC	2/2/08	5/30/08
	Prague CC	9/18/07	2/20/08
	Regina	11/2/07	6/30/08
	San Diego RHF	6/22/07	3/13/08
	Sioux Falls	1/26/08	
	Virginia Beach	5/30/07	4/1/08
	Warsaw CC	9/3/07	2/3/08
DinoGOP	Killeen	2/1/08	8/25/08
DIS	Garden City	1/1/08	12/22/08
	Toulouse	2/5/07	1/4/09
Dolphins	Alamogordo	7/11/07	6/30/08
	Detroit SC	**1/5/07**	**3/13/08**
	Guayaquil	**9/14/07**	**6/30/08**
	Milwaukee	9/14/07	6/30/08
DS3D	**Amneville**	**6/13/07**	**4/30/08**
	Ankara AFM	9/21/07	8/31/08
	Barcelona	9/19/07	9/18/08
	Berlin CS	4/6/06	10/5/08
	Birmingham UK	**2/9/07**	**1/31/09**
	Boston NEA	3/3/06	3/31/08
	Bradford	2/10/07	4/9/08
	Branson	4/25/07	3/10/08
	Chattanooga	3/3/06	3/2/08
	Copenhagen	**11/24/06**	**11/23/08**
	Duluth	5/25/07	5/4/08
	Garden City	1/16/08	12/22/08
	Garza Garcia	8/23/07	2/23/08
	Glasgow	8/20/07	9/19/08
	Hague	7/1/06	6/30/08
	Houston MNS	3/14/07	3/8/08
	Istanbul AFM	10/7/07	8/31/08
	Kaohsiung	**1/21/08**	**7/20/08**
	Kiryat Bialik	9/23/07	9/14/08
	Kuwait City	10/13/07	4/12/08
	London BFI	9/3/06	12/31/08
	London SM	10/26/07	
	Lucerne	9/1/07	8/31/08
	Madrid	9/19/07	9/18/08
	Malaga Yel	**2/1/08**	**1/31/09**
	Manila	8/28/07	8/27/08
	Melbourne MV	4/13/06	4/12/08
	Memphis Pink	**7/4/07**	**6/27/08**
	Menlyn	**6/24/07**	**4/30/08**
	Mexicali	2/1/08	6/1/08
	Moscow	5/31/06	5/31/08
	Nuremberg	11/15/07	11/14/09
	Osaka Sun	9/1/06	7/31/08
	Paris Geo	4/1/07	5/31/08
	Pensacola	1/14/08	6/30/08
	Poitiers Imax 3D	**2/1/07**	**1/31/09**
	Prague CC	4/26/07	4/25/08
	Saint Petersburg NA	5/17/07	5/16/08
	Salt Lake City CP	3/3/06	3/2/08
	Shreveport	10/10/07	5/31/08
	Sinsheim	5/4/06	11/3/08
	Stockholm	5/11/07	5/10/08
	Sydney WBS	5/25/06	5/24/08
	Syracuse	5/9/07	4/30/08
	Toronto OSC	1/25/08	1/17/09
	Townsville	7/17/06	7/6/08
	Virginia Beach	3/3/06	9/1/08
E3D	Poznan CC	10/11/05	12/08
Everest	Singapore DC	9/1/07	2/29/08
FEOC	Toronto OP	10/1/05	12/31/08
FightPil	Chantilly	12/10/04	10/15/08
	Cleveland	11/26/07	6/1/08
	Corpus Christi	2/3/05	11/30/08
	Dayton	12/3/04	10/15/08
	Garden City	12/10/04	10/15/08
	McMinnville	3/21/07	3/14/08
	Singapore DC	3/1/07	2/28/08
	Washington NASM	3/11/05	10/08
FOK	Kuwait City	4/17/00	4/08
FON	Charleston WV	2/1/08	6/30/08
	Cincinnati MC	10/2/04	8/31/08
	Guayaquil	3/16/07	3/1/08
	Kolkata Aer	10/14/07	10/31/08
	London SM	2/24/06	
	Malaga Yel	3/25/06	3/1/08
	Spokane	8/20/04	6/30/08
Galapago	Berlin CS	8/11/06	8/31/08
	Houston MNS	1/7/08	5/29/08
	Sofia CC	2/5/07	2/4/08
	Sudbury	1/18/08	2/3/08

Film	Theater	Open	Close
GC	Cincinnati MC	11/17/06	8/31/08
	Grand Canyon DCI	**11/1/99**	**12/08**
	Hyderabad	4/15/07	4/15/08
	Jakarta	4/20/07	4/20/08
GP	**Branson**	**3/14/07**	**9/08**
Greece	Columbus COSI	1/2/08	6/6/08
	Des Moines	**2/1/08**	**4/30/08**
	Hastings	3/1/07	2/28/08
	Hong Kong SM	2/1/08	7/31/08
	Norwalk	6/15/07	12/14/08
	Raleigh	2/1/08	10/1/08
	San Antonio 2D	12/15/07	12/15/08
	Victoria DCI	2/16/07	2/15/08
HaunCast	Amneville	9/1/07	8/31/08
	Barcelona	10/07	3/08
	Berlin CS	**4/5/01**	**12/08**
	Eilat Epic	**4/4/04**	**12/31/08**
	Krakow CC	**10/1/07**	**12/31/08**
	Madrid	6/12/02	12/08
	Moscow	1/1/04	12/08
	Nuremberg	**5/28/03**	**12/31/08**
	Saint Petersburg Kro	10/5/07	10/4/08
HCBTD	**San Simeon DCI**	**8/17/96**	
HOTB	Boston MOS	5/3/07	6/30/08
	Denver MNS	3/16/07	3/15/08
	Fort Worth	2/9/07	2/8/08
	Gatineau	3/15/07	3/14/08
	Hague	6/15/07	6/15/08
	Houston MNS	6/6/07	5/31/08
	Hutchinson	3/14/07	3/15/08
	Indianapolis Imx	10/5/07	10/4/08
	Jersey City	7/25/07	5/30/08
	Louisville SC	3/21/07	5/25/08
	Lubbock	6/8/07	6/7/08
	Lucerne	10/15/07	10/14/08
	Memphis Pink	2/3/07	2/2/08
	Montreal SC	3/15/07	3/14/08
	Nuremberg	6/15/07	6/14/08
	Oklahoma City	3/9/07	3/8/08
	Orlando SC	3/16/07	3/15/08
	Paris Geo	**1/16/08**	**1/15/09**
	Raleigh	9/12/07	10/4/08
	Regina	9/7/07	3/6/08
	Spokane	3/16/07	3/15/08
	Sudbury	9/26/07	9/3/08
	Syracuse	2/3/07	5/4/08
	Tallahassee	6/20/07	6/14/08
	Toronto OSC	10/10/07	10/14/08
	Victoria DCI	**1/4/08**	**7/3/08**
HumanBod	Calgary TWS	2/16/06	6/30/08
	Chicago MSI	1/15/07	4/29/08
	Cincinnati MC	**2/6/08**	
	Des Moines	10/3/07	9/30/08
	Kuala Lumpur Di	4/1/07	3/31/08
	Milwaukee	1/1/08	5/31/08
	Mobile	**1/16/08**	
	Richmond SMV	1/19/08	5/4/08
	Saint Louis SC	10/24/07	9/30/08
	Salt Lake City CP	**2/13/08**	
	San Jose Tech	5/25/07	2/1/08
	Sioux Falls	6/1/06	5/31/08
	Vancouver TWS	10/22/04	6/30/08
IAmLegen	Ankara AFM	12/07	2/08
	Auckland Sky	12/07	2/08
	Batavia GQT	12/14/07	2/13/08
	Boise Reg	12/14/07	2/13/08
	Buenos Aires NA	12/07	2/08
	Calgary Cpx	12/14/07	2/12/08
	Cathedral City	12/14/07	2/14/08
	Chicago Imx	12/14/07	2/13/08
	Cincinnati NA	12/14/07	2/13/08
	Col Springs Cmk	12/14/07	2/14/08
	Columbus AMC	12/14/07	2/10/08
	Cuernavaca Cmx	12/07	2/08
	Dallas Cmk	12/14/07	2/13/08
	Davenport	**2/1/08**	
	Denver CC Reg	12/14/07	2/13/08
	Dublin Reg	12/14/07	2/13/08
	Edmonton Cpx	12/14/07	2/12/08
	Fitchburg Star	12/14/07	2/13/08
	Fresno Reg	12/14/07	2/7/08
	Garden City	12/14/07	2/13/08
	Glasgow	12/07	2/08
	Gloucester Cpx	12/14/07	2/12/08
	Grand Rapids Cel	12/14/07	2/13/08
	Guadalajara Cpl	12/07	2/08
	Guatemala City Alb	12/07	2/08
	Guayaquil	12/07	2/08
	Hooksett Zya	12/14/07	2/13/08
	Houston Reg	12/14/07	2/13/08
	Irvine Reg	12/14/07	2/13/08
	Istanbul AFM	12/07	2/08
	King of Prussia Reg	12/14/07	2/13/08
	Knoxville Reg	12/14/07	2/13/08
	Langley Cpx	12/14/07	2/13/08
	Lansing Cel	12/14/07	2/13/08
	Las Vegas Bre	12/14/07	2/13/08
	Las Vegas Reg	12/14/07	2/13/08
	Lincolnshire Reg	12/14/07	2/13/08
	London BFI	12/07	2/08
	Los Angeles AMC	12/14/07	2/13/08
	Los Angeles NA	12/14/07	2/13/08
	Louisville NA	12/14/07	2/13/08
	Manchester NA	12/14/07	2/13/08
	Manchester UCI	12/07	2/08
	Manila	12/07	2/08
	Melbourne MV	1/08	2/08
	Mesa DT	12/14/07	2/13/08
	Mexico City San Cpl	12/07	2/08
	Mexico City Uni Cpl	12/07	2/08
	Mississauga Cpx	12/14/07	2/13/08
	Monterrey Cpl	12/07	2/08
	Montreal Cpx	12/14/07	2/13/08
	Nashville Reg	12/14/07	2/13/08
	Natick JF	12/14/07	2/13/08
	New Rochelle Reg	12/14/07	2/7/08
	New York LS AMC	12/14/07	2/13/08
	Norwalk	**2/14/08**	
	Olathe AMC	12/14/07	2/7/08
	Ontario Reg	12/14/07	2/13/08
	Orlando Reg	12/14/07	2/13/08
	Phoenix AMC	12/14/07	2/11/08
	Portage GQT	12/14/07	2/14/08
	Providence Imx	**1/9/08**	
	Providence NA	1/4/08	2/14/08
	Reading JF	12/14/07	2/13/08
	Richmond Cpx	12/14/07	2/12/08
	Rochester Cmk	12/14/07	2/13/08
	Sacramento Imx	**2/15/08**	
	Saint Louis Weh	12/14/07	2/13/08
	Saint Michael Cmg	12/14/07	2/7/08
	Saint Petersburg Muv	12/14/07	2/13/08
	Saint Petersburg NA	12/07	2/08
	San Antonio San	12/14/07	2/13/08
	San Diego Reg	12/14/07	2/13/08
	San Francisco AMC	12/14/07	2/13/08
	Sandy	12/14/07	2/13/08
	Sterling Heights AMC	12/14/07	2/13/08
	Tampa Cha	12/14/07	2/7/08
	Tampa MOSI	1/25/08	3/25/08
	Tarentum Cmk	12/14/07	2/24/08
	Tigard Reg	12/14/07	2/13/08
	Vaughan Cpx	12/14/07	2/12/08
	Veracruz Cpl	12/07	2/08
	West Nyack Imx	12/14/07	2/13/08
	West Palm Beach Muv	12/14/07	2/21/08
	White Plains NA	12/14/07	2/7/08
	Williamsville Reg	12/14/07	2/13/08
	Woodridge Cmk	12/14/07	2/24/08
	Ypsilanti NA	12/14/07	2/14/08
India	Tijuana	1/13/08	6/30/08
IOTS	Durban	11/23/07	5/22/08
	Paris Geo	1/10/08	2/10/08
ITD	Hong Kong UA	9/1/07	2/29/08
	Kazan	10/20/06	9/14/08
	Nanjing YSTC	2/1/08	1/31/09
	Saint Petersburg Muv	**2/11/08**	**6/30/08**
JGWC	**Grand Rapids Cel**	**8/31/07**	**9/08**
	Lubbock	**9/07**	**3/08**
JIAC	Atlanta FMNH	2/2/08	5/11/08
	Reno Fleisch	12/5/07	9/1/08
	Spokane	7/1/07	6/30/08
Kilimanj	Boston MOS	7/1/07	6/30/08
L&C	**McMinnville**	**2/14/08**	
	Sioux Falls	6/1/06	5/31/08
	Yellowstone	6/15/02	12/08
L5	Nuremberg	5/31/07	5/30/08
Lions3D	**Batavia GQT**	**1/25/08**	
	London BFI	2/9/07	2/08
	London SM	2/9/07	2/08
	Moscow	2/20/07	2/20/08
	Sydney WBS	2/23/07	3/08
	Washington NMNH	2/1/07	2/28/08
LivingSe	Cocoa	2/1/08	1/30/09
	San Diego RHF	11/16/07	
LOLL	**Loch Lomond**	**7/24/02**	
LW	**Kofu**	**1/13/08**	**4/8/08**
	Nagoya OT	10/1/07	3/31/08
M3Dcc	Aguascalientes	4/30/07	4/29/08
MagDes	Alamogordo	10/1/07	3/31/08
	Chantilly	9/4/07	4/30/08
	Krakow CC	2/24/06	2/23/08
	KSC 2	9/23/05	
	Memphis Pink	3/4/06	2/1/08
	Mexicali	11/1/07	3/1/08
	Moscow	4/12/06	4/14/08
	Tallahassee	9/19/07	9/1/08
MOE	San Diego RHF	11/1/01	9/08
	Sioux Falls	6/1/06	5/31/08
MOF	Durban	5/1/07	4/30/08
	Pensacola	11/8/96	
	Spokane	1/1/07	6/30/08
MOTM	San Antonio Aztec	4/1/06	3/30/08
MOTN	Baton Rouge	3/1/07	2/28/08
	Boston MOS	5/3/07	6/30/08
	Charleston WV	7/7/07	7/6/08
	Malaga Yel	6/15/07	6/15/08
	Shreveport	4/18/07	4/7/08
Mummies	Birmingham AL	1/2/08	6/30/08
	Boston MOS	6/30/07	6/30/08
	Cathedral City	8/24/07	8/1/08
	Charlotte	1/18/08	12/31/08
	Chicago MSI	5/30/07	2/3/08
	Davenport	10/5/07	9/6/08
	Detroit SC	**1/1/08**	**9/1/08**
	Edmonton TWS	**2/8/08**	
	Fort Lauderdale	3/30/07	3/30/08
	Garza Garcia	1/17/08	6/30/08
	Hague	10/8/07	3/31/08
	Los Angeles CSC	1/15/08	8/15/08
	Louisville SC	1/4/08	6/4/08
	Montreal SC	1/11/08	5/1/08
	Omaha Zoo	5/2/07	5/1/08
	Orlando SC	9/15/07	5/30/08
	Seattle PSC 2	12/26/07	8/30/08
	Singapore SC	10/1/07	3/30/08
	Sudbury	2/4/08	9/1/08
	Taipei AM	**9/20/07**	**8/31/08**
	Tallahassee	11/15/07	5/30/08
	Tampa MOSI	9/13/07	5/30/08
	Vancouver TWS	7/4/07	6/30/08
MysticInd	Auckland Sky	10/25/07	6/30/08
NASCAR	Barakaldo Yel	9/1/07	8/31/08
	Beijing CFM	7/1/07	6/30/08
	Daytona Beach	4/15/04	
	Manila	5/21/06	5/20/08
ND	New Delhi ICC		
Niagara	**Niagara Can DCI**	**7/1/86**	
	Niagara NY DCI	5/1/07	
OnGuard	**Singapore DC**	**2/13/99**	
OO	**Bristol**	**2/16/08**	**2/16/09**

Film	Theater	Open	Close
	Mexicali	1/10/07	6/30/08
	Nagasaki SM	10/13/07	3/30/08
	San Diego NHM	3/31/01	12/08
	Shijiazhuang	**2/1/08**	**2/1/10**
	Syracuse	**2/20/08**	
	Tijuana	10/18/01	12/31/08
OW3D	**Eilat Epic**	**4/4/04**	**6/30/08**
	Krakow CC	**5/18/07**	**6/30/08**
	Kuala Lumpur Di	**8/30/07**	**6/30/08**
	Malaga Yel	**1/12/07**	**6/30/08**
	Moscow	**10/9/04**	**6/30/08**
	New Orleans	**5/30/07**	**6/30/08**
	Nuremberg	**7/29/04**	**6/30/08**
	Prague CC	1/19/08	6/30/08
Ozarks	Branson	1/93	12/08
RATW	Alamogordo	2/15/07	2/15/08
	Albuquerque	9/8/07	2/28/08
	Sioux Falls	10/6/07	3/30/08
RBSFF	**Indianapolis Imx**	**2/22/08**	
Rheged	**Penrith**	**7/1/00**	
Roar	Dwingeloo	7/1/07	6/30/08
ROF	**Alexandria**	**1/1/08**	**12/31/08**
RovMars	**Des Moines**	**1/25/08**	
	Memphis Pink	**2/13/08**	
	Saint Augustine	1/15/08	
	Tampa MOSI	**2/8/08**	
	Victoria DCI	**1/25/08**	
SeaMonst	Apple Valley Imx	10/5/07	10/5/08
	Atlanta FMNH	10/10/07	10/5/08
	Austin	10/5/07	10/5/08
	Baltimore	2/1/08	6/30/09
	Batavia GQT	10/5/07	10/5/08
	Berlin CS	10/18/07	10/18/08
	Birmingham AL	10/10/07	10/5/08
	Boston MOS	11/23/07	11/23/08
	Boston NEA	10/5/07	10/5/08
	Calgary TWS	12/15/07	12/31/08
	Charlotte	10/17/07	10/5/08
	Chattanooga	10/10/07	10/5/08
	Chicago Imx	10/5/07	10/5/08
	Chicago MSI	10/5/07	5/31/08
	Cincinnati MC	10/17/07	10/5/08
	Col Springs Cmk	10/24/07	10/5/08
	Dallas Cmk	10/10/07	10/5/08
	Dearborn	10/10/07	10/5/08
	Des Moines	10/10/07	10/5/08
	Detroit SC	**10/10/07**	**4/18/08**
	Evansville Sho	10/10/07	10/5/08
	Fitchburg Star	10/5/07	
	Fort Lauderdale	10/5/07	10/5/08
	Galveston	10/10/07	10/5/08
	Grand Blanc NCG	**2/6/08**	
	Grand Rapids Cel	**1/23/08**	
	Hooksett Zya	10/10/07	10/5/08
	Houston MNS	10/10/07	10/5/08
	Hutchinson	10/10/07	10/5/08
	Indianapolis Ker	10/5/07	10/5/08
	Kansas City Sci	10/5/07	10/5/08
	Las Vegas Lux	10/31/07	12/31/08
	Lodz CC	10/5/07	
	London SM	10/26/07	10/20/09
	Los Angeles CSC	10/5/07	10/5/08
	Manchester UCI	10/19/07	10/20/08
	McMinnville	10/10/07	10/5/08
	Melbourne MV	10/2/07	9/20/08
	Memphis Pink	10/5/07	
	Mesa DT	10/10/07	10/5/08
	Mobile	10/10/07	10/5/08
	Monterey CA	1/1/08	12/31/08
	Montreal SC	10/3/07	10/5/08
	Moscow	10/5/07	
	Myrtle Beach DCI	2/1/08	2/1/09
	Natick JF	10/5/07	10/5/08
	New Orleans	10/10/07	10/5/08
	Norwalk	1/18/08	6/12/08
	Nuremberg	12/1/07	12/1/08
	Omaha Zoo	12/26/07	
	Philadelphia	10/10/07	10/5/08
	Phoenix ASC	10/17/07	10/5/08
	Pittsburgh CSC	10/10/07	10/5/08
	Portage GQT	10/10/07	10/5/08
	Portland OMSI	10/5/07	10/5/08
	Poznan CC	10/5/07	
	Providence NA	1/1/08	
	Raleigh	10/10/07	10/5/08
	Reading JF	10/5/07	10/5/08
	Richmond SMV	1/2/08	4/18/08
	Sacramento Imx	10/5/07	
	Saint Augustine	10/10/07	3/31/08
	Saint Louis SC	10/10/07	10/5/08
	Salt Lake City CP	10/10/07	10/5/08
	San Diego RHF	10/5/07	6/08
	Seattle PSC 2	10/5/07	10/5/08
	Spokane	10/5/07	10/5/08
	Sydney WBS	10/2/07	9/20/08
	Tempe Imx	10/5/07	10/5/08
	Tulsa Cmk	10/12/07	10/5/08
	Vancouver Imx	10/5/07	
	Victoria DCI	10/19/07	10/9/08
	Virginia Beach	10/10/07	10/5/08
	Warsaw CC	1/1/08	10/5/08
	Washington NMNH	10/5/07	10/5/08
	West Nyack Imx	10/5/07	
	Winnipeg	10/10/07	10/5/08
	Woodridge Cmk	10/5/07	
Sharks3D	**Barcelona**	**1/17/07**	**6/30/08**
	Berlin CS	**3/24/05**	**6/30/08**
	Boston NEA	**3/24/05**	**6/30/08**
	Fort Lauderdale	**1/12/07**	**6/30/08**
	Guayaquil	**2/16/07**	**6/30/08**
	Lodz CC	**9/9/07**	**6/30/08**
	London SM	**10/27/07**	
	Madrid	**9/10/06**	**6/30/08**
	Nuremberg	**3/24/05**	**6/30/08**
	Oviedo Yel	**9/29/07**	**3/20/08**
	Raleigh	**3/2/07**	**6/30/08**
SI	Lucerne	2/9/07	3/13/08
	Nuremberg	3/22/07	3/21/08
Skydance	Puebla	1/1/08	6/30/08
	Villahermosa	1/1/08	6/30/08
SM3	**West Palm Beach Muv**	**9/14/07**	**9/22**
SOLOE	Nanjing YSTC	2/1/08	1/31/09
SpaceSta	Ahmedabad	5/15/07	5/17/08
	Barakaldo Yel	9/1/07	8/31/08
	Coomera	8/1/07	7/31/08
	Ghaziabad Aer	2/15/06	2/16/08
	Hyderabad	9/15/07	3/15/08
	Kazan	9/21/07	9/20/08
	Mexicali	12/24/06	3/31/08
	Philadelphia	10/10/07	6/15/08
	Quebec	10/12/07	10/11/08
	Tallahassee	10/25/07	9/1/08
	Toulouse	5/10/05	1/09
	Washington NASM	5/25/07	9/08
SU	Hong Kong Airport	3/1/07	3/1/08
	Syracuse	10/31/07	2/20/08
SupeSpee	Thessaloniki	11/1/07	11/1/08
SWC	**Atlantic City**	**2/15/08**	**4/08**
	Batavia GQT	**2/15/08**	**4/08**
	Boise Reg	**2/15/08**	**4/08**
	Buford Reg	**2/15/08**	**4/08**
	Calgary Cpx	**2/15/08**	**4/08**
	Cathedral City	**2/15/08**	**4/08**
	Chantilly	2/16/08	
	Chicago Imx	**2/16/08**	
	Cincinnati NA	**2/15/08**	**4/08**
	Col Springs Cmk	**2/15/08**	**4/08**
	Columbus AMC	**2/15/08**	**4/08**
	Covington OTI	**2/15/08**	**4/08**
	Dallas Cmk	**2/15/08**	**4/08**
	Dearborn	**2/16/08**	
	Denver CC Reg	**2/15/08**	**4/08**
	Des Moines	**2/15/08**	**4/08**
	Dublin Reg	**2/15/08**	**4/08**
	Edmonton Cpx	**2/15/08**	**4/08**
	Evansville Sho	**2/15/08**	**4/08**
	Fitchburg Star	**2/15/08**	**4/08**
	Fort Lauderdale	**2/22/08**	
	Fresno Reg	**2/15/08**	**4/08**
	Garden City	**2/15/08**	**4/08**
	Gloucester Cpx	**2/15/08**	**4/08**
	Grand Blanc NCG	**2/15/08**	**4/08**
	Grand Rapids Cel	**2/15/08**	**4/08**
	Halifax	**2/15/08**	**4/08**
	Hooksett Zya	**2/15/08**	**4/08**
	Houston Reg	**2/15/08**	**4/08**
	Incheon CGV	**2/15/08**	**4/08**
	Indianapolis Ker	**2/15/08**	**4/08**
	Irvine Reg	**2/15/08**	**4/08**
	King of Prussia Reg	**2/15/08**	**4/08**
	Knoxville Reg	**2/15/08**	**4/08**
	Langley Cpx	**2/15/08**	**4/08**
	Lansing Cel	**2/15/08**	**4/08**
	Las Vegas Bre	**2/15/08**	**4/08**
	Las Vegas Reg	**2/15/08**	**4/08**
	Lincolnshire Reg	**2/15/08**	**4/08**
	Los Angeles AMC	**2/15/08**	**4/08**
	Los Angeles NA	**2/15/08**	**4/08**
	Louisville NA	**2/15/08**	**4/08**
	Manchester NA	**2/15/08**	**4/08**
	Mesa DT	**2/15/08**	**4/08**
	Mississauga Cpx	**2/15/08**	**4/08**
	Montreal Cpx	**2/15/08**	**4/08**
	Nashville Reg	**2/15/08**	**4/08**
	Natick JF	**2/15/08**	**4/08**
	New Rochelle Reg	**2/15/08**	**4/08**
	New York LS AMC	**2/15/08**	**4/08**
	Olathe AMC	**2/15/08**	**4/08**
	Ontario Reg	**2/15/08**	**4/08**
	Orlando Reg	**2/15/08**	**4/08**
	Phoenix AMC	**2/15/08**	**4/08**
	Portage GQT	**2/15/08**	**4/08**
	Providence Imx	**2/16/08**	
	Providence NA	**2/15/08**	**4/08**
	Quebec	**2/16/08**	
	Raleigh	**2/16/08**	
	Reading JF	**2/15/08**	**4/08**
	Richmond Cpx	**2/15/08**	**4/08**
	Rochester Cmk	**2/15/08**	**4/08**
	Saint Augustine	2/15/08	4/08
	Saint Louis Weh	**2/15/08**	**4/08**
	Saint Michael Cmg	**2/15/08**	**4/08**
	Saint Petersburg Muv	**2/15/08**	**4/08**
	San Antonio San	**2/15/08**	**4/08**
	San Diego Reg	**2/15/08**	**4/08**
	San Francisco AMC	**2/15/08**	**4/08**
	Sandy	**2/15/08**	**4/08**
	Seattle PSC 2	**2/16/08**	
	Seoul CGV	**2/15/08**	**4/08**
	Spokane	**2/15/08**	**4/08**
	Sterling Heights AMC	**2/15/08**	**4/08**
	Tampa Cha	**2/15/08**	**4/08**
	Tarentum Cmk	**2/15/08**	**4/08**
	Tigard Reg	**2/15/08**	**4/08**
	Toronto Cpx	**2/15/08**	**4/08**
	Tulsa Cmk	**2/15/08**	**4/08**
	Vaughan Cpx	**2/15/08**	**4/08**
	West Nyack Imx	**2/16/08**	
	West Palm Beach Muv	**2/15/08**	**4/08**
	White Plains NA	**2/15/08**	**4/08**
	Williamsville Reg	**2/15/08**	**4/08**
	Woodridge Cmk	**2/15/08**	**4/08**
	Ypsilanti NA	**2/15/08**	**4/08**
T40	**Phoenix ASC**	**12/5/07**	**5/4/08**
	Sudbury	1/18/08	2/3/08
ToFly	**Warner Robins**	**7/92**	
	Washington NASM	**7/1/76**	
Transfor	**Victoria DCI**	**2/22/08**	
Trex	Ahmedabad	11/1/07	10/31/08
	Alamogordo	1/19/08	5/31/08
	Budapest CC	10/1/07	9/30/08

Film	Theater	Open	Close
	Cairo MEC	5/1/07	4/30/08
	Harbin	12/15/07	12/14/08
	Kazan	1/10/07	9/14/08
	Manila	8/25/07	8/24/08
	Saint Petersburg NA	4/25/07	4/24/08
TRF	Norwalk	10/5/07	6/12/08
TTL	Oklahoma City	11/7/07	5/30/08
U23D	**Apple Valley Imx**	**1/23/08**	**2/10/08**
	Austin	1/23/08	
	Baltimore	1/23/08	
	Birmingham UK	2/22/08	
	Boise Reg	**2/22/08**	
	Boston NEA	1/23/08	
	Bradford	2/22/08	
	Buford Reg	1/23/08	
	Chattanooga	1/23/08	
	Chicago Imx	1/23/08	
	Cincinnati NA	1/23/08	
	Col Springs Cmk	1/23/08	
	Columbus AMC	**2/22/08**	
	Dallas Cmk	1/23/08	
	Davenport	1/23/08	
	Dearborn	1/23/08	
	Denver CC Reg	1/23/08	
	Dublin Reg	1/23/08	
	Evansville Sho	**2/22/08**	
	Fort Lauderdale	1/23/08	
	Fresno Reg	1/23/08	
	Halifax	1/23/08	
	Hampton	1/23/08	
	Harrisburg	1/23/08	
	Hooksett Zya	**2/22/08**	
	Houston Reg	1/23/08	
	Indianapolis Imx	1/23/08	
	Indianapolis Ker	1/23/08	
	Irvine Reg	1/23/08	
	King of Prussia Reg	1/23/08	
	Knoxville Reg	1/23/08	
	Lansing Cel	1/23/08	
	Las Vegas Bre	**1/23/08**	
	Las Vegas Lux	1/23/08	
	Las Vegas Reg	**1/24/08**	
	Lincolnshire Reg	1/23/08	
	London BFI	2/22/08	
	Los Angeles AMC	1/23/08	
	Los Angeles NA	1/23/08	
	Louisville NA	**2/21/08**	
	Manchester NA	**2/22/08**	
	Manchester UCI	2/22/08	
	Nashville Reg	1/23/08	
	Natick JF	1/23/08	
	New Rochelle Reg	**1/23/08**	**2/13/08**
	New York LS AMC	1/23/08	
	Olathe AMC	**1/23/08**	**2/13/08**
	Ontario Reg	**1/23/08**	**2/13/08**
	Orlando Reg	**1/23/08**	**2/13/08**
	Providence Imx	**1/24/08**	
	Providence NA	1/23/08	
	Quebec	1/23/08	
	Raleigh	1/23/08	
	Reading JF	1/23/08	
	Rochester Cmk	**2/15/08**	
	Sacramento Imx	1/23/08	
	Saint Louis Weh	**1/23/08**	**2/13/08**
	San Antonio San	**1/23/08**	**2/13/08**
	San Diego Reg	**1/24/08**	
	San Francisco AMC	1/23/08	
	Sandy	1/23/08	
	Seattle PSC 2	1/23/08	
	Sterling Heights AMC	**2/22/08**	
	Tampa Cha	1/23/08	
	Tempe Imx	1/23/08	
	Tigard Reg	1/23/08	
	Toronto Cpx	1/25/08	
	Tulsa Cmk	**1/23/08**	**2/13/08**
	Vancouver Imx	1/23/08	
	Washington NMNH	1/23/08	
	West Nyack Imx	1/23/08	
	West Palm Beach Muv	**1/23/08**	**2/13/08**
	White Plains NA	1/23/08	
	Winnipeg	1/23/08	
	Woodridge Cmk	1/23/08	
	Ypsilanti NA	1/23/08	
VOTDS	Pitea	9/15/06	8/1/08
	San Antonio 2D	1/1/08	
Vulcania	Vulcania	2/22/02	
WATE	**Katoomba**	**6/1/97**	
Whales	Baltimore	6/27/07	6/16/08
	Boston NEA	3/22/07	2/29/08
	Calgary TWS	2/1/06	6/30/08
Wildfire	Parker	9/1/07	2/29/08
Wolves	Hastings	6/7/07	3/3/08
	Saint Félicien	5/31/06	5/08
	Yellowstone	4/4/07	12/3/08
WS3D	Amneville	2/1/08	1/31/09
	Bangkok	4/7/07	8/30/08
	Berlin CS	6/30/05	
	Birmingham UK	**7/2/05**	**12/31/08**
	Calgary TWS	12/26/06	6/30/08
	Copenhagen	**5/1/07**	**12/31/08**
	Hastings	9/10/07	3/3/08
	Katowice CC	9/1/07	12/08
	London BFI	**5/20/05**	**12/31/08**
	Myrtle Beach DCI	5/9/07	4/30/08
	Nuremberg	6/30/05	
	Sinsheim	6/30/05	6/30/08
	Sofia CC	**5/1/06**	**12/31/08**
	Victoria DCI	6/29/07	6/28/08
	Warsaw CC	9/1/07	12/08
WTW	Bogota Mal	7/1/07	5/31/08
	Louisville SC	9/12/07	5/31/08
	Mexico City Pap	9/13/07	5/12/08
	Mobile	**1/16/08**	
	Regina	**2/8/08**	
	Shreveport	7/11/07	7/7/08
ZionCany	Zion	5/24/94	

February 2008 by Theater

Theater	Film	Open	Close
Aguascalientes	M3Dcc	4/30/07	4/29/08
Ahmedabad	SpaceSta	5/15/07	5/17/08
	Trex	11/1/07	10/31/08
Alamogordo	Dolphins	7/11/07	6/30/08
	MagDes	10/1/07	3/31/08
	RATW	2/15/07	2/15/08
	Trex	1/19/08	5/31/08
Albuquerque	RATW	9/8/07	2/28/08
Alexandria	**ROF**	**1/1/08**	**12/31/08**
Amneville	AlienAdv	2/1/08	1/31/09
	DS3D	**6/13/07**	**4/30/08**
	HaunCast	9/1/07	8/31/08
	WS3D	2/1/08	1/31/09
Ankara AFM	DS3D	9/21/07	8/31/08
	IAmLegen	12/07	2/08
Apple Valley Imx	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**2/10/08**
Atlanta FMNH	Alps	8/15/07	8/3/08
	CDS	1/08	2/08
	JIAC	2/2/08	5/11/08
	SeaMonst	10/10/07	10/5/08
Atlantic City	**D&W3D**	**2/29/08**	**12/31/08**
	SWC	**2/15/08**	**4/08**
Auckland Sky	IAmLegen	12/07	2/08
	MysticInd	10/25/07	6/30/08
Austin	AfricAdv	5/19/07	4/30/08
	D&W3D	**2/15/08**	**12/31/08**
	SeaMonst	10/5/07	10/5/08
	U23D	1/23/08	
Baltimore	Africa	7/1/07	6/30/08
	Alaska	7/1/07	6/30/08
	DinoAliv	5/2/07	4/30/08
	SeaMonst	2/1/08	6/30/09
	U23D	1/23/08	
	Whales	6/27/07	6/16/08
Bangkok	WS3D	4/7/07	8/30/08
Barakaldo Yel	NASCAR	9/1/07	8/31/08
	SpaceSta	9/1/07	8/31/08
Barcelona	Alps	9/15/07	9/14/08
	DS3D	9/19/07	9/18/08
	HaunCast	10/07	3/08
	Sharks3D	**1/17/07**	**6/30/08**
Batavia GQT	IAmLegen	12/14/07	2/13/08
	Lions3D	**1/25/08**	
	SeaMonst	10/5/07	10/5/08
	SWC	**2/15/08**	**4/08**
Baton Rouge	MOTN	3/1/07	2/28/08
Beijing CFM	AEK	12/31/07	12/30/08
	NASCAR	7/1/07	6/30/08
Berlin CS	DS3D	4/6/06	10/5/08
	Galapago	8/11/06	8/31/08
	HaunCast	**4/5/01**	**12/08**
	SeaMonst	10/18/07	10/18/08
	Sharks3D	**3/24/05**	**6/30/08**
	WS3D	6/30/05	
Birmingham AL	Alps	6/6/07	5/25/08
	Mummies	1/2/08	6/30/08
	SeaMonst	10/10/07	10/5/08
Birmingham UK	**DS3D**	**2/9/07**	**1/31/09**
	U23D	2/22/08	
	WS3D	**7/2/05**	**12/31/08**
Bogota Mal	CRA	3/16/07	6/15/08
	WTW	7/1/07	5/31/08
Boise Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**2/22/08**	
Boston MOS	CRA	5/3/07	6/30/08
	HOTB	5/3/07	6/30/08
	Kilimanj	7/1/07	6/30/08
	MOTN	5/3/07	6/30/08
	Mummies	6/30/07	6/30/08
	SeaMonst	11/23/07	11/23/08
Boston NEA	**D&W3D**	**2/15/08**	**12/31/08**
	DS3D	3/3/06	3/31/08
	SeaMonst	10/5/07	10/5/08
	Sharks3D	**3/24/05**	**6/30/08**
	U23D	1/23/08	
	Whales	3/22/07	2/29/08
Bradford	DinoAliv	5/24/07	5/23/08
	DS3D	2/10/07	4/9/08
	U23D	2/22/08	
Branson	DS3D	4/25/07	3/10/08
	GP	**3/14/07**	**9/08**
	Ozarks	1/93	12/08
Bristol	**OO**	**2/16/08**	**2/16/09**
Budapest CC	Trex	10/1/07	9/30/08
Buenos Aires NA	IAmLegen	12/07	2/08
Buford Reg	**SWC**	**2/15/08**	**4/08**
	U23D	1/23/08	
Cairo MEC	Trex	5/1/07	4/30/08

Theater	Film	Open	Close
Calgary Cpx	IAmLegen	12/14/07	2/12/08
	SWC	**2/15/08**	**4/08**
Calgary TWS	HumanBod	2/16/06	6/30/08
	SeaMonst	12/15/07	12/31/08
	Whales	2/1/06	6/30/08
	WS3D	12/26/06	6/30/08
Cathedral City	IAmLegen	12/14/07	2/14/08
	Mummies	8/24/07	8/1/08
	SWC	**2/15/08**	**4/08**
Chandigarh	Africa	10/1/07	9/30/08
Chantilly	Alps	10/24/07	2/1/08
	FightPil	12/10/04	10/15/08
	MagDes	9/4/07	4/30/08
	SWC	2/16/08	
Charleston SC	Alps	4/13/07	3/29/08
Charleston WV	FON	2/1/08	6/30/08
	MOTN	7/7/07	7/6/08
Charlotte	Mummies	1/18/08	12/31/08
	SeaMonst	10/17/07	10/5/08
Chattanooga	DS3D	3/3/06	3/2/08
	SeaMonst	10/10/07	10/5/08
	U23D	1/23/08	
Chicago Imx	IAmLegen	12/14/07	2/13/08
	SeaMonst	10/5/07	10/5/08
	SWC	**2/16/08**	
	U23D	1/23/08	
Chicago MSI	DinoAliv	2/6/08	9/6/08
	HumanBod	1/15/07	4/29/08
	Mummies	5/30/07	2/3/08
	SeaMonst	10/5/07	5/31/08
Chongqing CP	BP	5/1/07	4/30/08
Cincinnati MC	Alps	5/23/07	5/11/08
	FON	10/2/04	8/31/08
	GC	11/17/06	8/31/08
	HumanBod	**2/6/08**	
	SeaMonst	10/17/07	10/5/08
Cincinnati NA	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Cleveland	DinoAliv	4/28/07	4/27/08
	FightPil	11/26/07	6/1/08
Cocoa	LivingSe	2/1/08	1/30/09
Col Springs Cmk	IAmLegen	12/14/07	2/14/08
	SeaMonst	10/24/07	10/5/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Columbus AMC	IAmLegen	12/14/07	2/10/08
	SWC	**2/15/08**	**4/08**
	U23D	**2/22/08**	
Columbus COSI	Greece	1/2/08	6/6/08
Coomera	SpaceSta	8/1/07	7/31/08
Copenhagen	DinoAliv	9/20/07	2/20/08
	DS3D	**11/24/06**	**11/23/08**
	WS3D	**5/1/07**	**12/31/08**
Corpus Christi	FightPil	2/3/05	11/30/08
Corsicana	DinoAliv	1/15/08	6/15/08
Covington OTI	**SWC**	**2/15/08**	**4/08**
Cuernavaca Cmx	IAmLegen	12/07	2/08
Dallas Cmk	**D&W3D**	**2/29/08**	**12/31/08**
	IAmLegen	12/14/07	2/13/08
	SeaMonst	10/10/07	10/5/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Dallas MNS	DinoAliv	5/30/07	5/25/08
Davenport	Alps	1/18/08	5/15/08
	DinoAliv	5/16/07	5/1/08
	IAmLegen	**2/1/08**	
	Mummies	10/5/07	9/6/08
	U23D	1/23/08	
Dayton	FightPil	12/3/04	10/15/08
Daytona Beach	NASCAR	4/15/04	
Dearborn	SeaMonst	10/10/07	10/5/08
	SWC	**2/16/08**	
	U23D	1/23/08	
Denver CC Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Denver MNS	Alps	10/4/07	10/3/08
	HOTB	3/16/07	3/15/08
Des Moines	Alps	1/18/08	4/30/08
	Greece	**2/1/08**	**4/30/08**
	HumanBod	10/3/07	9/30/08
	RovMars	**1/25/08**	
	SeaMonst	10/10/07	10/5/08
	SWC	**2/15/08**	**4/08**
Detroit SC	**CRA**	**1/1/08**	**6/12/08**
	Dolphins	**1/5/07**	**3/13/08**
	Mummies	**1/1/08**	**9/1/08**
	SeaMonst	**10/10/07**	**4/18/08**
Dongguan STM	**Beavers**	**12/1/07**	**12/1/08**
Dublin Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Duluth	ALBT	11/2/07	4/30/08
	DS3D	5/25/07	5/4/08
Durban	IOTS	11/23/07	5/22/08
	MOF	5/1/07	4/30/08
Dwingeloo	Roar	7/1/07	6/30/08
Edmonton Cpx	IAmLegen	12/14/07	2/12/08
	SWC	**2/15/08**	**4/08**
Edmonton TWS	Alps	10/5/07	10/3/08
	DinoAliv	5/18/07	5/1/08
	Mummies	**2/8/08**	
Eilat Epic	**AIA3D**	**3/1/07**	**3/1/09**
	HaunCast	**4/4/04**	**12/31/08**
	OW3D	**4/4/04**	**6/30/08**
Evansville Sho	SeaMonst	10/10/07	10/5/08
	SWC	**2/15/08**	**4/08**
	U23D	**2/22/08**	
Fitchburg Star	IAmLegen	12/14/07	2/13/08
	SeaMonst	10/5/07	
	SWC	**2/15/08**	**4/08**
Fort Lauderdale	AfricAdv	1/1/08	12/31/08
	CRA	4/22/07	3/15/08
	Mummies	3/30/07	3/30/08
	SeaMonst	10/5/07	10/5/08
	Sharks3D	**1/12/07**	**6/30/08**
	SWC	**2/22/08**	
	U23D	1/23/08	
Fort Worth	HOTB	2/9/07	2/8/08
Fresno Reg	IAmLegen	12/14/07	2/7/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Galveston	DinoAliv	6/6/07	5/25/08
	SeaMonst	10/10/07	10/5/08
Garden City	DIS	1/1/08	12/22/08
	DS3D	1/16/08	12/22/08
	FightPil	12/10/04	10/15/08
	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
Garza Garcia	DS3D	8/23/07	2/23/08
	Mummies	1/17/08	6/30/08
Gatineau	Alps	6/29/07	6/30/08
	HOTB	3/15/07	3/14/08
Ghaziabad Aer	SpaceSta	2/15/06	2/16/08
Glasgow	DS3D	8/20/07	9/19/08
	IAmLegen	12/07	2/08
Gloucester Cpx	IAmLegen	12/14/07	2/12/08
	SWC	**2/15/08**	**4/08**
Grand Blanc NCG	Bugs	11/16/07	4/16/08
	SeaMonst	**2/6/08**	
	SWC	**2/15/08**	**4/08**
Grand Canyon DCI	**GC**	**11/1/99**	**12/08**
Grand Rapids Cel	IAmLegen	12/14/07	2/13/08
	JGWC	**8/31/07**	**9/08**
	SeaMonst	**1/23/08**	
	SWC	**2/15/08**	**4/08**
Guadalajara Cpl	IAmLegen	12/07	2/08
Guatemala City Alb	IAmLegen	12/07	2/08
Guayaquil	CDS	12/7/07	6/08
	CV	3/1/07	2/29/08
	Dolphins	**9/14/07**	**6/30/08**
	FON	3/16/07	3/1/08
	IAmLegen	12/07	2/08
	Sharks3D	**2/16/07**	**6/30/08**
Hague	AEK	2/11/08	8/31/08
	Alps	6/15/07	6/14/08
	DS3D	7/1/06	6/30/08
	HOTB	6/15/07	6/15/08
	Mummies	10/8/07	3/31/08
Halifax	**SWC**	**2/15/08**	**4/08**
	U23D	1/23/08	
Hampton	U23D	1/23/08	
Harbin	Trex	12/15/07	12/14/08
Harrisburg	**ALBT**	**1/1/08**	**7/1/08**
	U23D	1/23/08	
Hastings	DinoAliv	1/3/08	1/30/09
	Greece	3/1/07	2/28/08
	Wolves	6/7/07	3/3/08
	WS3D	9/10/07	3/3/08
Hibbing	Bears	9/1/07	8/31/08
Hong Kong Airport	SU	3/1/07	3/1/08
Hong Kong SM	Greece	2/1/08	7/31/08
Hong Kong UA	ITD	9/1/07	2/29/08
Hooksett Zya	IAmLegen	12/14/07	2/13/08
	SeaMonst	10/10/07	10/5/08
	SWC	**2/15/08**	**4/08**
	U23D	**2/22/08**	
Houston MNS	DS3D	3/14/07	3/8/08
	Galapago	1/7/08	5/29/08
	HOTB	6/6/07	5/31/08
	SeaMonst	10/10/07	10/5/08
Houston Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Hutchinson	Alps	7/11/07	6/28/08
	HOTB	3/14/07	3/15/08
	SeaMonst	10/10/07	10/5/08
Hyderabad	GC	4/15/07	4/15/08
	SpaceSta	9/15/07	3/15/08
Incheon CGV	**SWC**	**2/15/08**	**4/08**
Indianapolis Imx	HOTB	10/5/07	10/4/08
	RBSFF	**2/22/08**	
	U23D	1/23/08	
Indianapolis Ker	SeaMonst	10/5/07	10/5/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Irvine Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Istanbul AFM	DS3D	10/7/07	8/31/08
	IAmLegen	12/07	2/08
Jackson MS	DinoAliv	1/7/08	2/28/09
Jakarta	GC	4/20/07	4/20/08
Jersey City	HOTB	7/25/07	5/30/08
Kansas City Sci	DinoAliv	3/31/07	3/6/08
	SeaMonst	10/5/07	10/5/08
Kaohsiung	**DS3D**	**1/21/08**	**7/20/08**
Katoomba	**WATE**	**6/1/97**	
Katowice CC	DinoAliv	9/3/07	2/3/08
	WS3D	9/1/07	12/08
Kazan	ITD	10/20/06	9/14/08
	SpaceSta	9/21/07	9/20/08
	Trex	1/10/07	9/14/08
Kenner	Beavers	9/15/06	
	DinoAliv	11/1/07	11/1/08
Killeen	CV	11/2/07	4/25/08
	DinoGOP	2/1/08	8/25/08
King of Prussia Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Kiryat Bialik	DS3D	9/23/07	9/14/08
Knoxville Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Kofu	**LW**	**1/13/08**	**4/8/08**
Kolkata Aer	FON	10/14/07	10/31/08
Krakow CC	DinoAliv	9/3/07	2/3/08
	HaunCast	**10/1/07**	**12/31/08**
	MagDes	2/24/06	2/23/08
	OW3D	**5/18/07**	**6/30/08**

Theater	Film	Open	Close
KSC 2	MagDes	9/23/05	
Kuala Lumpur Di	HumanBod	4/1/07	3/31/08
	OW3D	**8/30/07**	**6/30/08**
Kuwait City	DS3D	10/13/07	4/12/08
	FOK	4/17/00	4/08
Langley Cpx	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
Lansing Cel	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Las Vegas Bre	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	
Las Vegas Lux	SeaMonst	10/31/07	12/31/08
	U23D	1/23/08	
Las Vegas Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/24/08**	
Lehi	DinoAliv	5/25/07	5/31/08
Leon Exp	CDS	1/08	3/08
	Cyberwor	2/1/08	2/29/08
Lincolnshire Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Little Rock AEC	**ALBT**	**1/31/08**	**5/31/08**
	Bears	**2/6/08**	**3/15/08**
Loch Lomond	**LOLL**	**7/24/02**	
Lodz CC	SeaMonst	10/5/07	
	Sharks3D	**9/9/07**	**6/30/08**
London BFI	DS3D	9/3/06	12/31/08
	IAmLegen	12/07	2/08
	Lions3D	2/9/07	2/08
	U23D	2/22/08	
	WS3D	**5/20/05**	**12/31/08**
London SM	DinoAliv	5/25/07	5/23/08
	DS3D	10/26/07	
	FON	2/24/06	
	Lions3D	2/9/07	2/08
	SeaMonst	10/26/07	10/20/09
	Sharks3D	**10/27/07**	
Los Angeles AMC	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Los Angeles CSC	Mummies	1/15/08	8/15/08
	SeaMonst	10/5/07	10/5/08
Los Angeles NA	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Louisville NA	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**2/21/08**	
Louisville SC	HOTB	3/21/07	5/25/08
	Mummies	1/4/08	6/4/08
	WTW	9/12/07	5/31/08
Lubbock	Alps	3/15/07	3/16/08
	HOTB	6/8/07	6/7/08
	JGWC	**9/07**	**3/08**
Lucerne	**Bears**	**12/1/06**	**12/31/08**
	DS3D	9/1/07	8/31/08
	HOTB	10/15/07	10/14/08
	SI	2/9/07	3/13/08
Madrid	DS3D	9/19/07	9/18/08
	HaunCast	6/12/02	12/08
	Sharks3D	**9/10/06**	**6/30/08**
Malaga Yel	**DS3D**	**2/1/08**	**1/31/09**
	FON	3/25/06	3/1/08
	MOTN	6/15/07	6/15/08
	OW3D	**1/12/07**	**6/30/08**
Manchester NA	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**2/22/08**	
Manchester UCI	IAmLegen	12/07	2/08
	SeaMonst	10/19/07	10/20/08
	U23D	2/22/08	
Manila	DS3D	8/28/07	8/27/08
	IAmLegen	12/07	2/08
	NASCAR	5/21/06	5/20/08
	Trex	8/25/07	8/24/08
McMinnville	FightPil	3/21/07	3/14/08
	L&C	**2/14/08**	
	SeaMonst	10/10/07	10/5/08
Melbourne MV	**AfricAdv**	**2/14/08**	**2/13/09**
	Beowulf	**11/16/07**	**2/13/08**
	DS3D	4/13/06	4/12/08
	IAmLegen	1/08	2/08
	SeaMonst	10/2/07	9/20/08
Memphis Pink	**DS3D**	**7/4/07**	**6/27/08**
	HOTB	2/3/07	2/2/08
	MagDes	3/4/06	2/1/08
	RovMars	**2/13/08**	
	SeaMonst	10/5/07	
Menlyn	**DS3D**	**6/24/07**	**4/30/08**
Mesa DT	IAmLegen	12/14/07	2/13/08
	SeaMonst	10/10/07	10/5/08
	SWC	**2/15/08**	**4/08**
Mexicali	DS3D	2/1/08	6/1/08
	MagDes	11/1/07	3/1/08
	OO	1/10/07	6/30/08
	SpaceSta	12/24/06	3/31/08
Mexico City Pap	WTW	9/13/07	5/12/08
Mexico City San Cpl	IAmLegen	12/07	2/08
Mexico City Uni Cpl	IAmLegen	12/07	2/08
Milwaukee	Alps	9/12/07	3/20/08
	Dolphins	9/14/07	6/30/08
	HumanBod	1/1/08	5/31/08
Mississauga Cpx	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
Mobile	**HumanBod**	**1/16/08**	
	SeaMonst	10/10/07	10/5/08
	WTW	**1/16/08**	
Monterey CA	SeaMonst	1/1/08	12/31/08
Monterrey Cpl	IAmLegen	12/07	2/08
Montreal Cpx	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
Montreal SC	AEK	1/11/08	4/30/08
	Alps	4/25/07	4/23/08
	HOTB	3/15/07	3/14/08
	Mummies	1/11/08	5/1/08
	SeaMonst	10/3/07	10/5/08
Moscow	AfricAdv	10/11/07	10/10/08
	DS3D	5/31/06	5/31/08
	HaunCast	1/1/04	12/08
	Lions3D	2/20/07	2/20/08
	MagDes	4/12/06	4/14/08
	OW3D	**10/9/04**	**6/30/08**
	SeaMonst	10/5/07	
Myrtle Beach DCI	SeaMonst	2/1/08	2/1/09
	WS3D	5/9/07	4/30/08
Nagasaki SM	OO	10/13/07	3/30/08
Nagoya OT	LW	10/1/07	3/31/08
Nanjing YSTC	ITD	2/1/08	1/31/09
	SOLOE	2/1/08	1/31/09
Nashville Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Natick JF	IAmLegen	12/14/07	2/13/08
	SeaMonst	10/5/07	10/5/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
New Delhi ICC	ND		
New Orleans	**OW3D**	**5/30/07**	**6/30/08**
	SeaMonst	10/10/07	10/5/08
New Rochelle Reg	IAmLegen	12/14/07	2/7/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**2/13/08**
New York AMNH	DinoAliv	5/18/07	5/1/08
New York LS AMC	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Niagara Can DCI	**Niagara**	**7/1/86**	
Niagara NY DCI	Niagara	5/1/07	
Norwalk	Greece	6/15/07	12/14/08
	IAmLegen	**2/14/08**	
	SeaMonst	1/18/08	6/12/08
	TRF	10/5/07	6/12/08
Nuremberg	Bears	9/1/07	8/31/08
	DS3D	11/15/07	11/14/09
	HaunCast	**5/28/03**	**12/31/08**
	HOTB	6/15/07	6/14/08
	L5	5/31/07	5/30/08
	OW3D	**7/29/04**	**6/30/08**
	SeaMonst	12/1/07	12/1/08
	Sharks3D	**3/24/05**	**6/30/08**
	SI	3/22/07	3/21/08
	WS3D	6/30/05	
Oakland	DinoAliv	6/20/07	6/20/08
Oklahoma City	HOTB	3/9/07	3/8/08
	TTL	11/7/07	5/30/08
Olathe AMC	IAmLegen	12/14/07	2/7/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**2/13/08**
Omaha Zoo	Antarc	12/5/07	
	D&W3D	**2/15/08**	**12/31/08**
	DinoAliv	**5/2/07**	**2/28/08**
	Mummies	5/2/07	5/1/08
	SeaMonst	12/26/07	
Ontario Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**2/13/08**
Orlando Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**2/13/08**
Orlando SC	Alps	11/15/07	11/14/08
	HOTB	3/16/07	3/15/08
	Mummies	9/15/07	5/30/08
Osaka Sun	DS3D	9/1/06	7/31/08
Oviedo Yel	**Sharks3D**	**9/29/07**	**3/20/08**
Paris Geo	AfricAdv	11/1/07	6/30/08
	BP	1/10/08	2/10/08
	DS3D	4/1/07	5/31/08
	HOTB	**1/16/08**	**1/15/09**
	IOTS	1/10/08	2/10/08
Parker	Wildfire	9/1/07	2/29/08
Penrith	**Rheged**	**7/1/00**	
Pensacola	DS3D	1/14/08	6/30/08
	MOF	11/8/96	
Philadelphia	SeaMonst	10/10/07	10/5/08
	SpaceSta	10/10/07	6/15/08
Phoenix AMC	IAmLegen	12/14/07	2/11/08
	SWC	**2/15/08**	**4/08**
Phoenix ASC	DinoAliv	2/2/08	5/30/08
	SeaMonst	10/17/07	10/5/08
	T40	**12/5/07**	**5/4/08**
Pitea	VOTDS	9/15/06	8/1/08
Pittsburgh CSC	SeaMonst	10/10/07	10/5/08
Poitiers Imax 3D	**DS3D**	**2/1/07**	**1/31/09**
Portage GQT	**AfricAdv**	**1/23/08**	
	IAmLegen	12/14/07	2/14/08
	SeaMonst	10/10/07	10/5/08
	SWC	**2/15/08**	**4/08**
Portland OMSI	Alps	3/21/07	3/20/08
	SeaMonst	10/5/07	10/5/08
Poznan CC	Bugs	9/4/07	
	E3D	10/11/05	12/08
	SeaMonst	10/5/07	
Prague CC	DinoAliv	9/18/07	2/20/08
	DS3D	4/26/07	4/25/08
	OW3D	1/19/08	6/30/08
Providence Imx	**IAmLegen**	**1/9/08**	
	SWC	**2/16/08**	
	U23D	**1/24/08**	
Providence NA	IAmLegen	1/4/08	2/14/08
	SeaMonst	1/1/08	
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Puebla	Skydance	1/1/08	6/30/08
Quebec	Alps	12/14/07	12/13/08
	Bugs	3/2/07	3/2/08
	SpaceSta	10/12/07	10/11/08
	SWC	**2/16/08**	
	U23D	1/23/08	

Theater	Film	Open	Close
Raleigh	Greece	2/1/08	10/1/08
	HOTB	9/12/07	10/4/08
	SeaMonst	10/10/07	10/5/08
	Sharks3D	**3/2/07**	**6/30/08**
	SWC	**2/16/08**	
	U23D	1/23/08	
Reading JF	IAmLegen	12/14/07	2/13/08
	SeaMonst	10/5/07	10/5/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Regina	Alps	6/1/07	5/31/08
	DinoAliv	11/2/07	6/30/08
	HOTB	9/7/07	3/6/08
	WTW	**2/8/08**	
Reno Fleisch	Alps	1/18/08	3/1/09
	JIAC	12/5/07	9/1/08
Richmond Cpx	IAmLegen	12/14/07	2/12/08
	SWC	**2/15/08**	**4/08**
Richmond SMV	HumanBod	1/19/08	5/4/08
	SeaMonst	1/2/08	4/18/08
Rochester Cmk	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**2/15/08**	
Rochester MSC	**Beavers**	**4/14/07**	
Sacramento Imx	Alps	4/6/07	4/5/08
	IAmLegen	**2/15/08**	
	SeaMonst	10/5/07	
	U23D	1/23/08	
Saint Augustine	BP	4/18/07	6/30/08
	RovMars	1/15/08	
	SeaMonst	10/10/07	3/31/08
	SWC	2/15/08	4/08
Saint Félicien	Bears	5/31/06	5/31/08
	Wolves	5/31/06	5/08
Saint Louis SC	HumanBod	10/24/07	9/30/08
	SeaMonst	10/10/07	10/5/08
Saint Louis Weh	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**2/13/08**
Saint Michael Cmg	IAmLegen	12/14/07	2/7/08
	SWC	**2/15/08**	**4/08**
Saint Paul	**Alps**	**1/30/08**	
Saint Petersburg Kro	HaunCast	10/5/07	10/4/08
Saint Petersburg Muv	IAmLegen	12/14/07	2/13/08
	ITD	**2/11/08**	**6/30/08**
	SWC	**2/15/08**	**4/08**
Saint Petersburg NA	DS3D	5/17/07	5/16/08
	IAmLegen	12/07	2/08
	Trex	4/25/07	4/24/08
Salt Lake City CP	DS3D	3/3/06	3/2/08
	HumanBod	**2/13/08**	
	SeaMonst	10/10/07	10/5/08
San Antonio 2D	**Alamo**		
	Greece	12/15/07	12/15/08
	VOTDS	1/1/08	
San Antonio Aztec	MOTM	4/1/06	3/30/08
San Antonio San	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**2/13/08**
San Diego NHM	OO	3/31/01	12/08
San Diego Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/24/08**	
San Diego RHF	AIWC	2/07	9/30/08
	Chronos	**2/1/08**	
	CRA	10/1/06	9/30/08
	DinoAliv	6/22/07	3/13/08
	LivingSe	11/16/07	
	MOE	11/1/01	9/08
	SeaMonst	10/5/07	6/08
San Francisco AMC	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
San Jose Tech	**Alps**	**2/1/08**	**2/1/09**
	HumanBod	5/25/07	2/1/08
San Simeon DCI	**HCBTD**	**8/17/96**	
Sandy	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Schenectady	Bugs	9/29/07	4/29/08
Seattle PSC 2	Mummies	12/26/07	8/30/08
	SeaMonst	10/5/07	10/5/08
	SWC	**2/16/08**	
	U23D	1/23/08	
Seoul CGV	Cyberwor	3/3/06	3/2/08
	SWC	**2/15/08**	**4/08**
Shijiazhuang	**OO**	**2/1/08**	**2/1/10**
Shreveport	DS3D	10/10/07	5/31/08
	MOTN	4/18/07	4/7/08
	WTW	7/11/07	7/7/08
Singapore DC	Everest	9/1/07	2/29/08
	FightPil	3/1/07	2/28/08
	OnGuard	**2/13/99**	
Singapore SC	Mummies	10/1/07	3/30/08
Sinsheim	DS3D	5/4/06	11/3/08
	WS3D	6/30/05	6/30/08
Sioux Falls	Amazon	10/6/07	
	DinoAliv	1/26/08	
	HumanBod	6/1/06	5/31/08
	L&C	6/1/06	5/31/08
	MOE	6/1/06	5/31/08
	RATW	10/6/07	3/30/08
Sofia CC	**AlienAdv**	**7/1/07**	**2/08**
	Bugs	9/21/07	
	Galapago	2/5/07	2/4/08
	WS3D	**5/1/06**	**12/31/08**
Speyer Imax	Alps	5/30/07	5/29/08
Spokane	FON	8/20/04	6/30/08
	HOTB	3/16/07	3/15/08
	JIAC	7/1/07	6/30/08
	MOF	1/1/07	6/30/08
	SeaMonst	10/5/07	10/5/08
	SWC	**2/15/08**	**4/08**
Sterling Heights AMC	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	**2/22/08**	
Stockholm	DS3D	5/11/07	5/10/08
Sudbury	Alps	7/4/07	6/24/08
	Galapago	1/18/08	2/3/08
	HOTB	9/26/07	9/3/08
	Mummies	2/4/08	9/1/08
	T40	1/18/08	2/3/08
Sydney WBS	**AfricAdv**	**2/14/08**	**2/13/09**
	BP	11/1/07	10/31/08
	DS3D	5/25/06	5/24/08
	Lions3D	2/23/07	3/08
	SeaMonst	10/2/07	9/20/08
Syracuse	Alps	7/18/07	7/14/08
	DS3D	5/9/07	4/30/08
	HOTB	2/3/07	5/4/08
	OO	**2/20/08**	
	SU	10/31/07	2/20/08
Taipei AM	**Mummies**	**9/20/07**	**8/31/08**
Tallahassee	HOTB	6/20/07	6/14/08
	MagDes	9/19/07	9/1/08
	Mummies	11/15/07	5/30/08
	SpaceSta	10/25/07	9/1/08
Tampa Cha	IAmLegen	12/14/07	2/7/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Tampa MOSI	**Alps**	**9/7/07**	**2/1/08**
	IAmLegen	1/25/08	3/25/08
	Mummies	9/13/07	5/30/08
	RovMars	**2/8/08**	
Tarentum Cmk	IAmLegen	12/14/07	2/24/08
	SWC	**2/15/08**	**4/08**
Tempe Imx	Alps	3/23/07	8/22/08
	SeaMonst	10/5/07	10/5/08
	U23D	1/23/08	
Thessaloniki	SupeSpee	11/1/07	11/1/08
Tianjin	Antarc	9/11/07	3/9/08
Tigard Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Tijuana	India	1/13/08	6/30/08
	OO	10/18/01	12/31/08
Toronto Cpx	**SWC**	**2/15/08**	**4/08**
	U23D	1/25/08	
Toronto OP	FEOC	10/1/05	12/31/08
Toronto OSC	DS3D	1/25/08	1/17/09
	HOTB	10/10/07	10/14/08
Toulouse	DIS	2/5/07	1/4/09
	SpaceSta	5/10/05	1/09
Townsville	DS3D	7/17/06	7/6/08
Tulsa Cmk	SeaMonst	10/12/07	10/5/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**2/13/08**
Valencia Spn	Alps	10/14/07	10/14/08
Vancouver Imx	AfricAdv	12/07	6/30/08
	SeaMonst	10/5/07	
	U23D	1/23/08	
Vancouver TWS	HumanBod	10/22/04	6/30/08
	Mummies	7/4/07	6/30/08
Vaughan Cpx	IAmLegen	12/14/07	2/12/08
	SWC	**2/15/08**	**4/08**
Veracruz Cpl	IAmLegen	12/07	2/08
Victoria DCI	Greece	2/16/07	2/15/08
	HOTB	**1/4/08**	**7/3/08**
	RovMars	**1/25/08**	
	SeaMonst	10/19/07	10/9/08
	Transfor	**2/22/08**	
	WS3D	6/29/07	6/28/08
Villahermosa	Skydance	1/1/08	6/30/08
Virginia Beach	**D&W3D**	**2/15/08**	**12/31/08**
	DinoAliv	5/30/07	4/1/08
	DS3D	3/3/06	9/1/08
	SeaMonst	10/10/07	10/5/08
Vulcania	Vulcania	2/22/02	
Warner Robins	**ToFly**	**7/92**	
Warsaw CC	DinoAliv	9/3/07	2/3/08
	SeaMonst	1/1/08	10/5/08
	WS3D	9/1/07	12/08
Washington NASM	AR	5/25/07	
	FightPil	3/11/05	10/08
	SpaceSta	5/25/07	9/08
	ToFly	**7/1/76**	
Washington NMNH	Lions3D	2/1/07	2/28/08
	SeaMonst	10/5/07	10/5/08
	U23D	1/23/08	
West Nyack Imx	IAmLegen	12/14/07	2/13/08
	SeaMonst	10/5/07	
	SWC	**2/16/08**	
	U23D	1/23/08	
W. Palm Beach Muv	IAmLegen	12/14/07	2/21/08
	SM3	**9/14/07**	**9/22**
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**2/13/08**
White Plains NA	IAmLegen	12/14/07	2/7/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Williamsville Reg	IAmLegen	12/14/07	2/13/08
	SWC	**2/15/08**	**4/08**
Winnipeg	SeaMonst	10/10/07	10/5/08
	U23D	1/23/08	
Woodridge Cmk	IAmLegen	12/14/07	2/24/08
	SeaMonst	10/5/07	
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Yellowstone	L&C	6/15/02	12/08
	Wolves	4/4/07	12/3/08
Ypsilanti NA	IAmLegen	12/14/07	2/14/08
	SWC	**2/15/08**	**4/08**
	U23D	1/23/08	
Zion	ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AfricAdv	African Adventure 3D	2007	3D	nWP
AIA3D	Adventures in Animation 3D	2004	3D	BFI
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	NGD
Alps	Alps: Giants of Nature, The	2007		MFF
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
AR	Adrenaline Rush	2002		SHE
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
Beowulf	Beowulf: An IMAX 3D Experience	2007	3D	PPC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
Chronos	Chronos	1985		MFF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DinoAliv	Dinosaurs Alive	2007	3D	
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	SHE
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
DS3D	Deep Sea 3D	2006	3D	IMAX
E3D	Encounter in the Third Dimension	1999	3D	NGD
Everest	Everest	1998		MFF
FEOC	First Emperor of China, The	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature	2004		NGD
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GP	Greatest Places, The	1998		SMM
Greece	Greece: Secrets of the Past	2006		MFF
HaunCast	Haunted Castle	2001	3D	NGD
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
IAmLegen	I Am Legend: The IMAX Experience	2007		WB
India	India: Kingdom of the Tiger	2002		PCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		NGD
L5	L5: First City in Space	1996	3D	IMAX
Lions3D	Lions 3D: Roar of the Kalahari	2007	3D	NGD
LivingSe	Living Sea, The	1994		MFF
LOLL	Legend of Loch Lomond, The	2002		SKF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3Dcc	Misadventures in 3D (ColorCode)	2004		NGD
MagDes	Magnificent Desolation	2005	3D	IMAX
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
RATW	Ride Around the World	2006		GSF
RBSFF	Really Big Short Film Festival, The	2007		
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		NGD
ROF	Ring of Fire	1991		SMM
RovMars	Roving Mars	2006		BVP
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
Sharks3D	Sharks 3D	2004	3D	3DEL
SI	Survival Island	1995		IMAX
Skydance	Skydance	2002		BFI
SM3	Spider-Man 3: The IMAX Experience	2007		WB
SOLOE	Secret of Life on Earth, The	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
SWC	Spiderwick Chronicles, The	2008		PPC
T40	Titanica (short)	1992		IMAX
ToFly	To Fly!	1976		MFF
Transfor	Transformers: The IMAX Experience	2007		PPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
U23D	U2 3D	2008	3D	NGD
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
Wildfire	Wildfire: Feel the Heat	1999		PCI
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	NGD
WTW	Wired to Win	2005		NGD
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

February 2008 Bookings Count

#	Film	#	Film	#	Film	#	Film
88	IAmLegen	5	CRA	2	LivingSe	1	L5
86	SWC	5	MOTN	2	LW	1	LOLL
78	SeaMonst	5	RovMars	2	MOE	1	M3Dcc
76	U23D	4	BP	2	Niagara	1	MOTM
47	DS3D	4	Dolphins	2	SI	1	MysticInd
30	Alps	4	Galapago	2	Skydance	1	ND
28	DinoAliv	4	GC	2	SU	1	OnGuard
26	HOTB	4	ITD	2	T40	1	Ozarks
23	Mummies	4	NASCAR	2	ToFly	1	RBSFF
15	WS3D	3	AEK	2	VOTDS	1	Rheged
13	HumanBod	3	ALBT	1	AIA3D	1	Roar
12	SpaceSta	3	Beavers	1	AIWC	1	ROF
11	Sharks3D	3	CDS	1	Alamo	1	SM3
9	HaunCast	3	JIAC	1	Alaska	1	SOLOE
8	AfricAdv	3	L&C	1	Amazon	1	SupeSpee
8	FightPil	3	MOF	1	AR	1	Transfor
8	Greece	3	RATW	1	Beowulf	1	TRF
8	MagDes	3	Whales	1	Chronos	1	TTL
8	OW3D	3	Wolves	1	DinoGOP	1	Vulcania
8	Trex	2	Africa	1	E3D	1	WATE
7	FON	2	AlienAdv	1	Everest	1	Wildfire
7	OO	2	Antarc	1	FEOC	1	ZionCany
6	D&W3D	2	CV	1	FOK		
6	Lions3D	2	Cyberwor	1	GP		
6	WTW	2	DIS	1	HCBTD		
5	Bears	2	IOTS	1	India		
5	Bugs	2	JGWC	1	Kilimanj		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3ality Digital Entertainment
3520 Multiview Drive
Los Angeles, CA 90068 USA
Tel: 818-333-3003
Fax: 818-333-3093
www.3ality.com

3D Entertainment Ltd. **3DEL**
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Fax: +44 20-7681-2357
www.3DEfilms.com

Ballantyne of Omaha
4350 McKinley Street
Omaha, NE 68112 USA
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Fax: 402-453-7238
www.ballantyne-omaha.com

Barco NV
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Kuurne, B-8520 BELGIUM
Tel: +32 56 36 8211
Fax: +32 56 36 8486
www.edutainment.barco.com

Big Films, Inc. **BFI**
50 St-Anne Street
Montreal, QC H9X 3A9 CANADA
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Fax: 514-878-0617
www.bigfilms.ca

Buena Vista Pictures Distribution **BVP**
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Burbank, CA 91521-1232 USA
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www.disney.go.com

California Science Center
700 Exposition Park Drive
Los Angeles, CA 90037-1210 USA
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Fax: 213-744-2034
www.casciencectr.org

Christie, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
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Fax: 714-229-7128
www.christiedigital.com

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Cinevest, Inc.
17333 Rancho Street
Encino, CA 91316 USA
Tel: 818-784-6220
www.cinevest.com

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Destination Cinema, Inc.
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Digital Cinema Initiatives, LLC
6834 Hollywood Blvd, Ste 500
Hollywood, CA 90028 USA
Tel: 323-769-2885
Fax: 323-769-2895
www.dcimovies.com

DKP/70 MM Inc.
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-255-5500
Fax: 310-204-3765

Dolby Laboratories
100 Potrero Ave
San Francisco, CA 94103-4813 USA
Tel: 415-558-0200
Fax: 415-863-1373
www.dolby.com

Dongguan Science and Technology Museum
No. 2 Yuan Mei Middle Road
Dongguan, Dongguan Prov 523075 CHINA
Tel: +86 769 228 352 68
www.dgstm.gov.cn

Doremi Labs, Inc.
1020 Chestnut St.
Burbank, CA 91506 USA
Tel: 818-562 1101
Fax: 818-562 1109
www.doremilabs.com

DreamWorks Animation
100 Universal Plaza
Universal City, CA 91608 USA
Tel: 818-733-7000
Fax: 818-733-9918
www.dreamworks.com

Eastman Kodak Company
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Hollywood, CA 90038-1203 USA
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Fax: 213-464-5886
www.kodak.com

E-City
Fun Republic, New Link Road
Andheri-West
Mumbai, 53 INDIA
Tel: +91-22-2673 4343
Fax: +91-22-2673 2079
www.funcinemas.com

Essel Group
135, Continental Building
Dr. Annie Besant Road
Mumbai, 400 018 INDIA
Tel: +91 22 2490 3926
Fax: +91 22 2498 8728
www.esselgroup.com

Evans & Sutherland
770 Komas Drive
Salt Lake City, UT 84108-1229 USA
Tel: 801-588-1000
Fax: 801-588-4500
www.es.com

Extreme Productions **EP**
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Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

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37 Alhambra Circle
Cranston, RI 02905 USA
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2800 W. Olive Ave
Burbank, CA 91505-4582 USA
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www.fotokem.com

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c/o Saint Louis Science Center
5050 Oakland Avenue
St. Louis, MO 63110 USA
Tel: 314-533-8077
Fax: 314-533-8687
www.giantscreencinema.com

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

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4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
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Fax: +81-423-61 9571

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3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Gravity Pictures, Ltd.
The Ridings, Wilcote
Chipping Norton, Oxon. OX7 3DX UNITED KINGDOM
Tel: +44-1993 868 588
Fax: +44-1993 868 588

Heureka, Finnish Science Centre
Tiedepuisto 1
Vantaa, FIN-01301 FINLAND
Tel: +358-9-857-9232
Fax: +358-9-873-4142
www.heureka.fi

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

IMAX 3D Theater, Myrtle Beach
1195 Celebrity Circle
Myrtle Beach, SC 29577 USA
Tel: 843-444-3333
Fax: 843-444-3350
www.imax3dmyrtlebeach.com

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Imax Corporation
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-255-5500
Fax: 310-255-5501
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Immortal Classics
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Encino, CA 91436 USA
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www.immortalclassics.com

Inland Sea Productions
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Kansas City, MO 64102 USA
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300 John Q. Hammons Parkway
Springfield, MO 65806-2550 USA
Tel: 417-864-4300
www.jqhhotels.com

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
www.lageode.fr

LG IMAX Theatre Sydney
31 Wheat Road
Darling Harbour
Sydney, NSW 2000 AUSTRALIA
Tel: +61-2-9219 0300
Fax: +61-2-9211 5166
www.imax.com.au

Light Source LLC
8849 Complex Drive
San Diego, CA 92123-1403 USA
Tel: 858-560-8383
Fax: 858-560-8465

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Marcel Desrochers, Inc.
1440, Raoul-Charette
Joliette, QC J6E 8S7 CANADA
Tel: 450-755-3795
Fax: 450-755-3122
www.mdicinema.com

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Greenwood, WA 6024 AUSTRALIA
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Tel: 410-685-2370
Fax: 410-545-5974
www.mdsci.org

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4350 McKinley Street
Omaha, NE 68112 USA
Tel: 402-453-4444
www.ballantyne-omaha.com

Melrae Pictures
4047 Pillsbury Ave
Minneapolis, MN 55409 USA

Metro Cinema Colleyville
5655 Collyeville Blvd.
Colleyville, TX 76034 USA
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www.mos.org

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Washington, DC 20024 USA
www.nasa.gov

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560 USA
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Fax: 202-357-1652
www.nasm.si.edu/

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200 Elm Street
Dedham, MA 02026-4536 USA
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Fax: 781-461-1416
www.national-amusements.com

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www.nationalgeographic.com/tv/index.html

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www.nationalgeographic.com/tv/index.html

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NAS Pensacola, FL 32508-3104 USA
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Fax: 850-457-3032
www.navalaviationmuseum.org #

National Science Foundation
4201 Wilson Blvd. Ste 885
Arlington, VA 22230 USA
Tel: 703-292-8600
www.nsf.gov

NEC Display Solutions of America
500 Park Blvd.
Suite 1100
Itasca, IL 60143 USA
Tel: 630-467-3000
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www.necvisualsystems.com

Old Red Museum of Dallas County History & Culture
100 South Houston Street
Dallas, TX 75202 USA
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www.oldred.org

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PO Box 61667
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www.omniversum.nl

Directory, cont'd

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Diputacio 279
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Tel: +34 93 505 2030
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www.orbitamax.com

Paramount Pictures Corporation
5555 Melrose Avenue
Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

Primesco Communications, Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3 CANADA
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www.primesco.com

Real D
100 North Crescent Drive, Suite 120
Beverly Hills, CA 90210 USA
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http://rpinfo.rpi.edu

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www.rpgproductions.com

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Saint Louis, MO 63110 USA
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Fax: 314-289-4420
www.slsc.org

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3-1-13 Shibakoen, Minato-Ku
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SHORTS

U2 3D opens in LF, digital delayed

U2 3D opened in 61 North American giant-screen theaters on Friday, Jan. 25, taking in an estimated $1.2 million in its first weekend, a per-screen average of nearly $20,000. The 85-minute concert film, produced by **3ality Digital Entertainment** and distributed by **National Geographic Cinema Ventures**, was supported by a national print and PR campaign and has received nearly universal critical acclaim from critics and bloggers. In the following three weeks it grossed a total of $3.8 million.

A wider release in several hundred digital 3D theaters had been set for Feb. 15, and although it opened on that date in New York City and Los Angeles, the success of ***Hannah Montana & Miley Cyrus: Best of Both Worlds Concert Tour*** delayed *U2 3D* until Feb. 22 everywhere else.

Originally slated to be a one-week limited run, the *Hannah Montana* film, also shot in digital 3D, grossed $31 million on 683 screens in its first weekend, the biggest opening ever on fewer than 1,000 screens. Based on that performance, **Disney** extended its run "indefinitely." At the end of its third weekend, *Hannah Montana* had grossed $58.4 million.

However, unlike *Hannah Montana*, which was essentially played out in three weeks, *U2 3D* is expected to have longer legs. Although more than half of *U2*'s giant-screen bookings were in multiplexes, many of which appear to have dropped it in favor of ***The Spiderwick Chronicles: The IMAX Experience*** on Feb.15, many of the 28 standalone or institutional theaters showing the concert film are expected to run it for six months or more.

Spiderwick Chronicles watch

In its first five-day weekend, ***The Spiderwick Chronicles: The IMAX Experience*** grossed $1.9 million in 76 IMAX theaters in North America, out of a total gross of $26.8 million in 3,847 screens, 7% of the take on less than 2% of the screens. The giant-screen theaters had a per-screen average of about $25,000, compared to about $6,400 for each conventional screen.

According to **Greg Foster**, **Imax Corporation**'s president of filmed entertainment, this the highest grossing February weekend in the company's history. (No previous DMR film, and no title produced or distributed by Imax, has opened in February, and only four of the 25 DMR titles to date have been shown in February, all at the end of holiday runs.)

L to r: Jack Geist, Sean Phillips, and Jack Geist

Sea Monsters wins VES award

National Geographic's ***Sea Monsters: A Prehistoric Adventure*** won the award for Best Visual Effects in a Special Venue Project from the **Visual Effects Society**. The award were presented to director/visual effects supervisor **Sean Phillips** and colleagues **Jack Geist** and **Mark Dubeau** at a ceremony in Hollywood on Feb. 11. As we reported here last month, it was competing against ***Dinosaurs: Giants of Patagonia*** and an attraction at **Walt Disney World** for the prize.

Previous LF winners in the category include **Disney**'s ***Roving Mars*** (2007) and **Imax Corporation**'s ***Magnificent Desolation*** (2006).

GSCA elects board members

The **Giant Screen Cinema Association** has elected eight members to its board of directors. By category they are:

Production: **Greg MacGillivray**, **MacGillivray Freeman Films**; **Andy Gellis**, **Cinevest**.

Manufacturing/suppliers: **Patricia Keighley**, **DKP/70MM Inc.**; **Rick Gordon**, **RPG Productions**.

Institutional theaters: **Toby Mensforth**, **Smithsonian Business Ventures**.

Commercial theaters: **Berend Reijnhoudt**, **Omniversum**.

Distribution: **Mark Katz**, **National Geographic Cinema Ventures**; **Don Kempf**, **Giant Screen Films**.

The board also appointed **Doug King** of the **St. Louis Science Center** and **Gordon Stalans** of the **Tennessee Aquarium**, in accordance with the by-laws.

Kempf and King are new to the board; the rest were re-elected to new two-year terms.

The ten begin their service at this month's Film Expo in London, joining 11 other board members whose terms end next year. At that meeting the board will select its officers for the coming year.

Orbita Max shooting *Magic Tale*

Barcelona-based production company **Orbita Max** begins filming in Africa this month for ***The Magic Tale*** (wt), "the first Spanish film shot entirely in 3D for LF theaters, digital theaters, and conventional 35mm theaters," according to a press release. The film tells "the story of a girl's fantastic travel to Africa, where she interacts with other children, wild animals, trees, and plants that show her the way to the world of imagination and to the meaning of life."

Filming begins in Namibia and South Africa in mid-March with a crew of 100, more than 250 extras, and elephants, lions, and cheetahs. It is being produced and directed by **Jordi Llompart**, on whose book, *The Heart of the Sand*, the story is based. **Tomás Pladevall** is director of photography, and **William Reeve** is stereographer.

Shooting in Africa will conclude in May, with additional photography set for Spain in the summer. Animation sequences and visual effects will be produced by **Entropy Studio** in Zaragoza, Spain. Release is set for late 2009.

Llompart was director of, and Orbita Max and **MacGillivray Freeman Films** co-produced, the 2005 LF film, ***Mystery of the Nile***.

*(see **SHORTS** on page 17)*

Visual Effects Society